

MUSICIANS WANTED.

WANTED, Double Bass Player; open Monday or later. Address, HENRY HARRIS, Opera House, Dunfermline.

WANTED, Saxophonist, E flat alto, high pitch, for high-class Palais de Danse, Glasgow. Only first-class men need apply. WALKER, 517, Sauchiehall-street, Glasgow.

WANTED, 'Celliste for Ilfracombe Cafe, 330 to 6; not Sundays. Write, PIANIST, 30, Greenclose-road, Ilfracombe.

WANTED, 'Cello Player, evenings only; no Sundays; local preferred. Apply EMPIRE, Bell Corner, Waltham-street.

WANTED, 2 first-class 'Cellists and Pianist (gents.); also lady Viola Player for West End Cafe. Apply, GUY, 12, Archer-street, W.

WANTED, for high-class Cinema, S.W. first-class 'Cello, lady or gent.; permanent; 6 days. Box 433, 'The Era.'

WANTED, experienced 'Cellist; 30 hrs. weekly; Cinema; a-rung tone. Ref. now terms first letter, M. D., Box 428, 'The Era.'

WANTED, 'Cello Player, evenings only (not Sundays); local preferred. Apply, EMPIRE, Bell Corner, Waltham-street.

WANTED, first-class 'Cellist for small Orchestra; six evenings and one matinee. Lowest salary; 30 miles. London. Box 424, 'The Era.'

WANTED, first-class 'Cellist; six evenings and two matinees; permanent. Also good Leader-Violinist and 'Cellist, to deputise Friday or Sunday evenings. Address, Box 437, 'The Era.'

WANTED, 'Cello and Bass Players to know. Latest invention for producing double the quality and power of tone, the Cello-Basso-Phone. 23, Manvers-road, Sheffield.

WANTED, for Amateur Week, Hippodrome, Goucester, Nov. 13, 8 shows. Oboe and Bass-oon. Apply with terms and experience. A. S. MORRELL, 3, Maivern-road, Goucester.

WANTED, attractive young lady, good Pianiste and sight reader, as Accompanist in music room of good class country hotel, and to assist proprietress; live in; permanency. Photo and full particulars to Crown and Castle Hotel, Orford, Suffolk.

PALLADIUM BROCKLEY, S.E. WANTED, lady or gent. Mustel Organist. Audition Thursday, 11 o'clock.

WANTED, Mustel Organist, to commence Nov. 6; must be first-class musician and used to the best music. Terms, &c., FALKMAN, Director of Music, Capitol, Cardiff.

WANTED, brilliant Orch. Pianist, cinema, Manchester; 3 mats. and evgs. (no Sundays); first-class men only apply. State age, &c., to M. D., 13, Hulton-street, South, Manchester.

WANTED, Lady Pianist, young and refined; Cinema; 1 C.P. Wire Phonograph, or shares. BLANDFORD, c/o Phillips, High-street, Market Lyvington, Wilts.

WANTED, experienced Lady Picture Pianiste, small Cinema, South. Copies of refs. and lowest salary to Box 429, 'The Era.'

WANTED, for special Cruises round World, Mediterranean, and West Indies, first-class Organist and Pianist; must be doublebanded; interviews only. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, gentleman Pianist-Vocalist. Soprano Vocalist to accompany lady pianist, refined with capital preferred; view to music-hall engagements. Letters only. Box 434, 'The Era.'

WANTED, for Runcorn, Pianist; open Monday; lady preferred; for small Orchestra; must be thorough musician, and read well.

Terms and references, HAMILTON, Empress, Runcorn, Cheshire.

WANTED, first-class Accompanist, with permanent London address (Clapham, preferred). Write, Box 411, 'The Era.'

WANTED, very good Pianist and 'Cellist (gent.), first-class Hotel (Staffs). Refer and photo required. Box 421, 'The Era.'

WANTED, Pianist (gent.), small Picture and Variety, open immediately. FRANK HARDIE, 21, Pantons-st., Haymarket.

WANTED, young, gentlemanly Pianist, capable of playing Juvenile Lead in Potted Plays, touring villages; must be young, good appearance; open to-night. Wire, MACINTOSH, Cinema, Chidley, Berks.

WANTED, Pianist, immediately, for Regimental String Band; first-class line regiment. Apply, Box No. 554, c/o Hawkes & Son, Denham-street, Piccadilly Circus, W.1.

WANTED, Pianist, Violinist, 'Cellist, West London; must be first-class. Lowest terms. Write, Box 441, 'The Era.'

WANTED, for Dances in South-West London, Banjo and Drummer. Apply, stating terms, Box 432, 'The Era.'

THE PICTURE HOUSE, WEST HAMMERS-POOL. WANTED, FIRST-CLASS DRUMMER, WITH TYMPANI AND FULL EFFECTS; MUST BE EXPERIENCED AND THOROUGHLY COMPETENT. M.U.; TWICE NIGHTLY; NO SUNDAYS. WRITE, WITH COPIES OF REFERENCES, TO MUSICAL DIRECTOR, AS ABOVE.

WANTED, for Dance Season, good all-round Jazz Drummer; must sing well and be a hard worker. State terms, outfit, and references, first letter. BLACK BROS., 46, North Bridge-st., Sunderland.

WANTED, Double Drums (with tympani, pref.), all effects, exp.; 25/- per week. M.U. terms; refs. F. TAYLOR, Conductor, T.R., Blackburn.

WANTED, Drummer, with Tymp and Glock, &c., must be smart and good reader; evenings at 6; matinees, Mon. Thurs.; permanent. Open at once. Call, write, or phone Walthamstow 495, State salary. VALLANCE, Princes Pavilion, Walthamstow, Essex.

WANTED, Drummer, with all effects. Tymp. Xylophone, &c., commence Oct. 16. Write lowest to include 3/- cinema. COLLINSON, Playhouse Cinema, Wakefield.

Gulliver Circuit. WANTED, first-class Drummer, with Tymp and Effects; thoroughly experienced variety; salary 23/-; open Monday, Oct. 16. Also Trombone, open Oct. 23. Refs. to MILLAR, Conductor, Hippodrome, Southampton.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY. Woodfield-rd., Paddington, W. (3 minutes from Westbourne Park Station). Phone: Maida Vale 1882.

Lessee and Manager, Wilfred E. Boycott (late of Vert's Agency, Cork-street).

WANTED, Known, MAUD RISELEY, A.R.C.M., Musical Director, Broadway Gardens Cinema, S.W., holds Orchestra Classes daily for all instruments, with a view to obtaining engagements for instrumentalists in Cafes, Cinemas, &c. Tuition given in all standard works. Tavan's arrangements. Music lent for home study. Students in London and Provinces are now joining our Winter Classes. Early applications advisable. Terms can be started at any time.

Several pupils have secured engagements during the present month.

Join now in time to secure winter engagements. Deputies and Orchestras provided. Violin Leaders Wanted to Register for London Engagements.

All communications to W. E. BOYCOTT.

WANTED, to open at once, First-class Drummer. Call, TERRY'S THEATRE, Strand, from 2 p.m.

WANTED, for Northwich, Cheshire, open Monday, pictures and variety.

Terms and references to HAMILTON, Empress Theatre, Runcorn, Cheshire.

WANTED, a Troupe of Scotch Pipers, for Touring Revue (Suffolks please write). Full particulars, Box 417, 'The Era.'

IMPERIAL PICTURE HOUSE, WALSALL. WANTED, to open Oct. 23, Orchestra, comprising Leader and Rep. Pianist, Mus. Org., and Drummer. Or would consider two Quarterers. Age of playing, 3 to 5, 6.30 to 8.15, and 8.45 to 10.30 (approximately). Apply, stating lowest terms, to W. J. ANDREWS, General Manager, Walsall Theatres Co., Ltd.

WANTED, London, experienced Jazz Instrumentalists; Piano, Leader-Violinist; must be young and smart; Banjoist, Cornet, Trombone, Saxophone, Drums, with full Jazz tricks; permanency; hours 10 p.m. to 11 p.m. Saturdays; no Sundays. State moderate terms. Application first letter to Box 438, 'The Era.'

THE PLAYHOUSE, BERWICK-UPON-TWEED. WANTED, at once, Musicians with high standard and sense of artistry in the arranging of music and the playing to pictures; permanency to suitable ladies or gentlemen. Letters, quoting reasonable salaries and other necessary particulars, will receive the immediate attention of the MANAGER, Playhouse, Berwick-upon-Tweed.

WANTED, Known, THE LONDON MUSIC LENDING LIBRARY. ALGERNON CLARKE, Proprietor. THE LARGEST BEST and CHEAPEST CINEMA LIBRARY. Music selected to suit all films. Catalogue 20,000 pieces. Specimen, parcel of Orchestra, 3s.; Piano solo, 6d. per doz. From SARTORI STRINGS. THE SARTORI INVISIBLE MUSIC. THE LONDON MUSIC COVERS. Large Piano size, 1s. per doz. Small Piano, 9d. per doz. 28, Lonsdale-road, Barnes, S.W. Phone: Hammersmith 1566.

WANTED, Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. 'Elmwood' Atkins-rd., Clapham Pk., S.W.12. Phone, Streatham 950.

WANTED, Known, Music on Hire for Cinemas &c. Call or post. W. S. CUDDEFORD, 48, Kenescott-rd., Clapham Junction, S.W.

WANTED, Compositions (words or music) for Publication. KINGSWAY MUSIC CO., 10, Denmark-street, W.C.2.

LOOK HERE! WANTED, Known—Do you want to let your patrons and yourself then send to GOLDMAN'S, 78 and 80, Ocean-road, South Shields. Valses, Entr'actes, Fox-trots, Marches, &c., 8 P.O.s. for 1s. All the best Selections, Suites, Tavan, Overture, &c. kept in stock.

WANTED, Known, Up-to-date Music on Hire, cinema and cafe. R. 6, Cumberland-mans, West End-lane, Hampstead.

WANTED, Known, CINEMA MUSIC. LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels, a specialty; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED, Known, MUSIC ON HIRE. U cannot do better. U will be satisfied. U will always be up-to-date. U will be with the film. Orchestration Copying and Transposing. CINEMA MUSIC LIBRARY, 25, Seaford-road, London, W.13.

WANTED, Known, Why not try the MOVIES LENDING LIBRARY? Fresh additions weekly. Mons. and Thurs. 10 to 11 o'clock, or app. Over PEERSHOW, 164, Queen's-road, Bayswater.

WANTED, Known, Professional, teaches Harp, Violin, and American Jazz (line). Engagements found when proficient (moderate terms). Box 427, 'The Era.'

WANTED, Known, the most up-to-date Music on Hire, Cinema and Cafe. No repeats. Lowest terms. HARRY WESTROP, 158, Milford-rd., Clapton, E.5.

WANTED, first-class Leaders, Pianists, for Liner Orchestras, October-April session. Audition necessary. Also for Cruises December-April, Bass to combine Trombone, Clarinet to combine E flat alto Saxophone. Must have flat pitch instruments. Apply, MISSERS, C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Known, A COMPANION! What OTHERS offer!—Parcels of Music at a low cost. What WE offer!—Parcels of the best Music, selected from the finest libraries in the country, at a low cost and carriage paid one way. Take YOUR choice. WILSON'S MUSIC LENDING LIBRARY, 54, Victor-rd., Bradford.

WANTED, Known, Percival St. Goswell-rd., E.C.1. Few minutes' ride from King's Cross and City. OUR rates for hire for 1 week: 2s. 9d.; 2s. 3d. Trios, 4s.; 2s. 6d. Trios, 1s. 6d. Extra parts, 3d. a doz. Clients may collect, or music can be sent by post, town or country. RANDBS CINEMA, CAFE, and DANCES PROVIDED. Others satisfied, why not you?

MUSIC ON HIRE AT HALF USUAL RATES. UNITED KINGDOM MUSIC LENDING LIBRARY. 5, Percival St., Goswell-rd., E.C.1. Few minutes' ride from King's Cross and City. OUR rates for hire for 1 week: 2s. 9d.; 2s. 3d. Trios, 4s.; 2s. 6d. Trios, 1s. 6d. Extra parts, 3d. a doz. Clients may collect, or music can be sent by post, town or country. RANDBS CINEMA, CAFE, and DANCES PROVIDED. Others satisfied, why not you?

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WANTED, Known, Repertoire, for S.O. with Piano Conductor; condition new; 4 marches, 3 values, 33 overtures, 16 suites; selections; 87 intermezzi and class pieces; under 45 lbs. lot; would sell single numbers. Write for list, LIBER, 46, Rathbone-place, W.1.

MUSICIANS' WANTS.

WANTED, Engagement by Violinist, Musical Director; first-class Cinema and Variety. Large library. Box 379, 'The Era.'

WANTED, by well-known Musical Director, L.R.A.M. (Conductorship diploma), with or without orchestra, post in first-class suburban Variety Theatre; Musical Director, 57, Hatcham Pk., S.E.14.

WANTED, Engagement by Musical Director, at liberty, with Quartette or more; just finished engagement as Mus. Dir. under Corporation of Bridlington; Cinema, Cafe, or Variety; excellent testimonials; extensive repertoire. This week Grand Pavilion, Bridlington. Offers to F. C., Box 425, 'The Era.'

WANTED, Engagement by Violin Musical Director, at first-class Musical Director, hotel, &c. Thoroughly experienced in taking charge of large or small orchestra. Magnificent library. Trio or any number. Highest references. Offer to HARRY WHITE, 9, Acacia-grove, West Malden, S.W. Phone: Malden 183.

WANTED, Engt. by FREDERICK G. FLEMING, Violinist and Mus. Dir. of Royal Bath Hotel, Bournemouth. Hotel, cafe, or cinema. Highest refs. Summer season engagement expired. Apply, 27, Brading-road, Brixton, London, S.W.6.

WANTED, Engt. Mus. Dir. Piano, any business; Midlands preferred. 76, The Pipers, Derby-rd., Chesterfield.

WANTED, by popular Violin Director Schirbis, c/o Orchard, London or suburbs; musical interludes a specialty; may be heard in town this week and next. E. J. S., 59, Summer-rd., W. Croydon.

WANTED, by well-known Mus. Dir. and Solo Violinist, Engagement in cinema or Music Hall; or Leader; fully experienced. D. BOOTH, Mus. Dir., Empire, Cleethorpes.

WANTED, engagement, Violin-Conductor; varieties and pictures; permanency or deputising; open at once. T. McKIRK, 43, Fielding-road, Bedford Park, London, W.4.

WANTED, Engt. by Leader-Conductor; West-End exp.; large, up-to-date library; brilliant, energetic solo violinist; temporary engt. or deputising. NORMAN NELSON, 37, Howley-place, London, W.2.

WANTED, Engagement by Violin-Conductor and Lady Pianist; good musicians; large library; any business. CONDUCTOR, 28, Mimosa-street, Fulham, S.W.6.

WANTED, Engt. by Pianist-Conductor, or as Oboe, Clarinet, Pianist, town only; extensive library; supply T.V. BEATRICE WARD-WHITE, 21, Kilburn-square, N.W.6.

WANTED, Engt. by Violinist, Rep. exp. cin.; good lib.; vacant 23rd. 'DOMIK', Lenham-rd., Sutton, S.W.15.

WANTED, Known, Violinist, exp. (Rep. or Lead), free for Deputising, cinema or Music Hall. NELLIE TURNER, 27, Seaford-rd., S.W.17.

WANTED, engagement by young lady Violinist as Rep. or hotel; experienced. Box 409, 'The Era.'

WANTED, by lady Violinist, Rep. or 2nd, or lead Trio, small Cinema; experienced Tavan, &c.; low salary. London or subs. only. Box 332, 'The Era.'

WANTED, Engt. as Repet. or 2nd Violin, exp. theatre and variety. J. YOUNG, Hippodrome, St. Helens, Lancs.

WANTED, Engt. as Violin Rep. or Second Violin; good tone; competent; abstainer. MR. H. FOREMAN, c/o Caldwell, 23, Elizabeth-street, Ibrox, Glasgow.

WANTED, Known, Lady Violinist, disengaged; Lead or Repet. or 2nd; exp. Terms moderate. 74, Bridgford-road, Nottingham.

WANTED, Engagement by experienced Leader-Violinist; excellent library; pictures well fitted; Orchestra supplied if desired. RICHARDS, 7, Duppas Hill-rd., Croydon.

WANTED, Engt. by Violinist (Leader), Trombone, and Piano. Jazz or straight; dis. evenings. H. C. BRETT, 37, Wilcox-rd., South Lambeth, S.W.8.

WANTED, by well-known Leader, Solo Violinist Engt. in London. Fully experienced in all kinds of high-class work. Can supply his own orchestra, or a trio, if desired. MUSICAL DIRECTOR, 30, Flaxman-terrace, Upper Woburn-place, London.

WANTED, Known, Leader (Violinist), disengaged; straight or jazz. Jazz combination can be supplied. Offers to CYRIL DAVIS, 1, Torriano-avenue, Camden-rd., N.W.5.

WANTED, Engagement by first-class Leader; thor. exp.; excellent refs. reliable; Scotland or the North preferred. H. CLUER, The Square, Blanchland, Riding, Notts.

WANTED, Engt. in Cinema by well-known Leader and Solo Violinist; first-class; up-to-date library; picture fitting a specialty. Apply, LEADER, 44, Chapel-street, Islington. Phone, North 2875. Open immediately.

WANTED, Engt. in Cinema by well-known Leader and Solo Violinist; accustomed to high-class music. Apply, LEADER, c/o Nichols, 62, Downs Park-road, Hackney, E.8. Open immediately.

WANTED, by Violinist (can double VIOLA). Engagement, Leader or Repet. Violinist, c/o THE LONDON MUSIC LENDING LIBRARY, 23, Lonsdale-rd., Barnes, S.W. Telephone: Hammersmith 1566.

WANTED, Engagement by Leader or Rep. any bus.; open Monday. VIOLINIST, 9, Levens-grove W., Blackpool.

WANTED, engagement by experienced Violinist; afterwards only; would deputise. 220, Amersbury-avenue, Streatham-hill, S.W.2.

WANTED, by Violinist and 'Cellist (ladies, experienced), permanent engagement; could provide Trio if required. Write, Box 412, 'The Era.'

WANTED, deputising by brilliant and exp. Violinist; dance, cinema, or cafe. R. S., 6, Cumberland-mans, West Hampstead.

WANTED, by Jazzing Fiddler (Lady), -ac. Oct. 16 for Jazz band or Orchestra. BROWNSETT, 10, Penton-rd., Blackpool.

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WANTED, by ladies, Violinist and cafe. PIANIST, Upper Wilcox House, Newham-on-Severn.

WANTED, Engt. by young lady Violinist; dance or Rep. cafe; terms mod. VIOLINIST, 30, Highbury Newpark, N.5.

WANTED, by Violinist (lady), engagement in orchestra; experienced. O. K., 47, Princess-road, Bournemouth.

WANTED, Engt. by thor. exp. Violinist, with or without own library. MISS H., 5, Shottendane-road, Fulham.

WANTED, by Violinist and Pianist, change; both soloists; 3 years in present engagement; large library; pictures perfectly fitted; could supply any number of musicians; Cinema or Cafe. Box 314, 'The Era.'

WANTED, Engt. by ex. Violinist; any bus.; Manchester or district. G. H., 24, Garnett-street, Hightown, Manchester.

WANTED, engagement in cinema by experienced Violinist; own library; good fitter; could supply Trio or more. Apply, Box 423, 'The Era.'

WANTED, Joint Engagement by brilliant Violinist (gent.) and Pianist (lady); highest exp.; best refs.; Trio if required; reasonable terms for good permanency. Box 414, 'The Era.'

WANTED, Engagement by first-class Violinist; thoroughly experienced and capable; highest refs.; in or near London. Box 413, 'The Era.'

WANTED, Cinema Engagement by Violinist and 'Cellist; up-to-date library; fully experienced. Address, VIOLINIST, 55, Windsor-rd., Leyton, E.10.

WANTED, Engt. by Violin or Clarinet; any bus.; M.U.; can open at once. HERBERT, 27, Kingsway, Cleethorpes.

WANTED, engagement, Violinist; experienced; any business; any distance. Address, VIOLINIST, 115, Westbrook-street, Bolton.

WANTED, by Violinist, young gent., exp. in Cinema (London); Repet.; would suit small cinema as Solo; 40s. week. VIOLIN, 15, Bovington-rd., S.W.6.

WANTED, by

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WANTED, by good Banjoist, Eng. & Piano, for a fair sight reader. J. CLARKE, 18, Longstone-rd., Furzedown Park, S.W.17.

WANTED, Eng. by DORA BLANCHE Double Bass, Tympani, Glockenspiel, Tubular Bells, Xylophone, and all effects; dis. Oct. 30; conclude in 4 years. Pictureframe, Worthing. Address, Home Villa, Richmond-road, Worthing.

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To PERCY FRANKS late of 4 School-street, Weymouth in the County of Dorset.

TAKE NOTICE THAT A Citation has been issued in this Division citing you to appear and answer the Petition of Arthur Gregson Somers of St. Heliers, Jersey in the Channel Isles, praying for a dissolution of marriage. In default of your so appearing, you will not be allowed to address the Court, and the Court will proceed to hear the said Petition proved and pronounce sentence in respect thereto. And take further notice that for the purpose aforesaid within one month after the date of this publication, an appearance must be entered at the Divorce Registry, Somerset House, Strand, London.

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THE POETIC PLAYERS CO. The Directors have pleasure in announcing the production of Miss Clara Reed's Historical Drama, "THE TWO CROWNS," on Friday, Oct. 20, at 8, at the WEST CENTRAL HALL.

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MUSIC HALL ARTISTS' RAILWAY ASSOCIATION.

Important Notice! The 26th ANNUAL GENERAL MEETING will be held ON WEDNESDAY, OCT. 25, 1922, at the Board Room, 18, Charing Cross-road, W.C., at 12 noon.

Extract from the Rules re General Meeting and Election of Hon. Officers and Executive Committee:— Rule 8.—That the Honorary Officers shall be elected at the Annual General Meeting of the Association.

Rule 9.—That the nominations for positions of Honorary Officers, signed by not less than two members of the Association, to be sent to the Secretary of the Association, not later than fourteen days prior to the Annual General Meeting, and all such nominations shall be put before the General Meeting.

Rule 10.—That the nominations for positions of Honorary Officers, signed by not less than two members of the Association, to be sent to the Secretary of the Association, not later than fourteen days prior to the Annual General Meeting, and all such nominations shall be put before the General Meeting.

Rule 11.—That the Secretary of the Association shall be elected by ballot of the members of the Association and shall consist of SIXTY members, who shall be elected annually.

Rule 12.—That any member of the Association (Ladies, Children, and Assistants) whose membership shall have exceeded twelve months shall be eligible for nomination as a member of the Committee. NOMINATIONS SIGNED BY NOT LESS THAN TWO MEMBERS OF THE ASSOCIATION, TOGETHER WITH THE WRITTEN CONSENT OF THE NOMINEE, MUST BE SENT TO THE CHAIRMAN OF THE COMMITTEE NOT LATER THAN FOURTEEN DAYS PRIOR TO THE ANNUAL GENERAL MEETING, at which meeting a list of candidates shall be published. Outgoing members of the Committee shall be re-elected as nominated. (Members of the Committee not desiring to stand for re-election are requested to notify the Secretary.)

Rule 13.—That the ballot for the Annual Election of the Committee shall be taken after fourteen days subsequent to the Annual General Meeting the exact date to be fixed by the Committee.

C. DOUGLAS STUART, Secretary.

BIRTHS, MARRIAGES, & DEATHS.

WEDDING ANNIVERSARY. BELLING—On Oct. 19, 1911, at St. Ebbs' Church, Oxford, Samuel Tepper, to Amy Constance Ward, professionally known as The Bellinis.

DEATHS. ASHBY.—In Rochester, N.Y., Sept. 24, 1922, Jack Ashby, late of Kelley & Ashby, deeply mourned by Wife and Son.—Dolly Ashby.

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BELFAST.

GRAND OPERA HOUSE.—M. D. Mr. Fred W. Warden; R. M. Mr. James M. McCann; Mus. D. Mr. S. P. Swanton—Messrs. George Grossmith and J. E. Malone present here the musical comedy, "A Night Out." The cast includes Misses Pauline Hall, Nelly Dade, Gaby Fay, Betty Coates, Messrs. Paddy Duprez, Roland Haybrook, Fred Hearne, Frank H. Dale, Frederick Lord, Cecil Clayton, Hugh Reading, David Clyde, Misses Eva Evans, Aileen St. George, Marjory Hoskins, &c. The augmented orchestra was under the direction of Mr. Harry Lonsdale.

ROYAL HIPPODROME.—G. M. Mr. George Dobler; Mus. D. Mr. W. L. Richards. The top of the bill here is headed by Fred Duprez and company, who appear with undoubted success in the farcical comedy, "King Solomon, Junior." Mr. Fred Duprez, who is a host in himself is ably assisted by the Misses Florence Matthews, Olivia Grant, Edna Prince, Alma Green, Evie Lynn, Lillian Dundas, Vivienne Wyatt and Nellie Rennie. Alfredo, the vagabond violinist, is a big favourite here and the performance of Miss Clara Coverdale's Nine Little Tiddley Winks calls for high praise. Mr. George Formby, jun., is undoubtedly an exceedingly funny comedian; and also appearing are Hal Bryan and Miss Eileen Lake, a cultured soprano vocalist.

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LYCEUM.—M. D. Mr. F. W. Wyndham and Mr. Geo. T. Minshall; G. M. Mr. P. L. Howard; Mus. D. Mr. E. J. Rogers. Mr. Owen Nares and company appear here this week in the dramatic adaptation of Mr. A. S. M. Hutchinson's popular novel, "If Winter Comes." Mr. Nares presents a fine study of Mark Sable; Miss Marie Polin as Lady Tybar plays with sincerity and conviction; Miss Grace Lane is admirable as Mrs. Sable; and Mr. Clifford Heatherley as the Rev. Sebastian Fortune and Miss Helen Spencer as Edie Bright are members of the cast whose work deserves particular mention. The audience on Monday evening was large and enthusiastic.

THEATRE ROYAL.—P. Messrs. Howard and Wyndham, Ltd.; L. Edinburgh Varieties, Ltd.; R. M. Mr. Fred Fulton; Mus. Dr. Mr. John P. Ross—Mr. Lew Lake brings "The Splinters of 1922" to the Royal this week. Much wholesome amusement is caused by the efforts of the company in their varied turns. The principal honours fall to Mr. Archie Glen, Mr. Julian Henry, Mr. Stanley Arthur, and Mr. Cyril Haydon; while the female roles are played with notable success by male members of the company.

KING'S THEATRE.—P. King's Theatre Co., Ltd.; M. D. Mr. A. Stewart Cruikshank; G. M. Mr. John E. Masterton; Mus. D. Mr. A. Douglas Wilcox—Mr. Gilbert Miller's company is here with that strong play, "The Bat," which is drawing good houses. In an admirable cast, Miss Diana Bird as Dale Ogden and Miss Edith Hunter as Cornelia van Corder make an especial appeal by their clever portrayals of their respective parts, and Mr. T. Bellender Clarke, Mr. Harold Meade, Mr. Albert Sinclair, and Mr. Leslie Elles add to the excellence of the performance.

EMPIRE.—P. Moss' Empires, Ltd.; M. D. Mr. R. H. Gillespie; R. M. Mr. C. B. Fountaine; Mus. D. Mr. Felix Burns. A capital programme comprises Grock and Partner. The well-known French artist is at his best alike in the humour of his business and the admirable quality of his musical turns. Miss Florrie Forde, vivacious as ever, is another strong attraction, while the O'Gormas, Brainers, with their smart cross-talk; Haig Bros. and Ryan, in their clever songs and comedy at the piano; Sam Mayo, with fresh material; the De Havillands, in their sketch, "Repairing the Telephone Wire"; and Weynen and Co. impart further pleasure to the crowded audiences.

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IN THE CONDUCTOR'S CHAIR.

ARTHUR GREAVES.

Arthur Greaves, the musical director of Moss' Empires' Palace Theatre, Summerhill, Birmingham, was born at Wolverhampton, and received his early musical education from his father, who was the then



ARTHUR GREAVES.

musical director at the Star Theatre, Wolverhampton, in the old stock dramatic days.

When only ten years of age, Arthur was director of music at a theatre in Bilston, near Wolverhampton. Since then he has held numerous posts, both as leader and musical director. He joined the Turner Opera Company and was their leader when they produced Meyer Lutz's opera, "Black-Eyed Susan," at the Queen's Theatre, Birmingham. Has received several offers from abroad, but none of them tempting enough for him to decide on leaving England. He was musical director at the Opera House, Dudley, and also has played under every conductor of note, both at concerts and various seaside orchestras.

For twelve years Arthur Greaves held the position of bandmaster to the Queen's Own Worcestershire Hussars, being called to the colours on Aug. 4, 1914, and was not "demobbed" until February, 1919, thus serving a full war period. He then returned to his present position at Summerhill, which post he had held two years previous

to the outbreak of war. He is one of the best-known teachers in the Midlands counties of the violin, etc., and the numerous positions held in most towns by his pupils testify to the excellence of his teaching.

THE BUTTERWORTH REMBRANDT ORCHESTRA.

The Butterworth-Rembrandt Orchestra, 80 strong, began its third season at Hughes' Memorial Hall on a Saturday evening recently. The customary attendance filled the house, and applause was of the heartiest. The organisation turns upon Mr. W. C. Butterworth, and Mr. Arthur Graham (late 1st Y. and L. Regt.) wields "the stick." Of the orchestral playing it will be fairer to judge on November 15, when the orchestra appears under the more favourable acoustic conditions of Battersea Town Hall.

Of Saturday's performance it remains to be noted that the programme was of a varied character, from overture to gavotte or humoresque, and popular step ballads, encores being the order of the evening. Messrs. Butterworth, Perry and Sarll, together with Mesdames Williams and Davie, were the soloists and accompanists respectively.

SOUTH PLAGE ORCHESTRA.

The twenty-sixth season of this orchestra opened on Friday under the conductorship of Mr. Richard H. Walthew. Two concerts will be given during the season—the first on Dec. 3, and the second on March 25, 1923.

Bath Pump Room Orchestra.

The indoor season by the Bath Pump Room Orchestra opened on Saturday, when Mr. Jan Hurst, the musical director, had, with one exception, the same body of musicians under his baton as last year, and music-lovers anticipating a visit to Bath can be assured of high-class rendering of classical as well as popular programmes.

Arthur Linton.

Mr. Arthur Linton, the well-known musical director, has met with great success this season at Morecombe with his latest compositions, namely "Pass Along Please" (Fox-trot); a Two-Step, entitled "Cock-a-Doodle Doo," also his Waltz "Bubbles" and March "Cheerio." The latter two numbers are published by Messrs. Kerr & Co.

Dudley Beresford's New Twilight Song.

"Of In the Twilight," written and composed by Mr. Dudley Beresford and Mr. Arthur P. Tate, is proving a great success. It is featured in many revues, is also being sung by Miss Muriel Perry, of the Royal Welsh Ladies' Choir of Mr. Town Thomas. It is being thrown on the screen at the cinema, where it is played by the orchestra. Copies may be obtained from the publishers, Cary and Co., 13 and 15, Mortimer-street, W.1.

Mr. Frederic Brandon made a reappearance at Kensington Town Hall, in the first of three pianoforte recitals. His playing was distinguished by brilliance, style, and vitality, and his programme was of the familiar and unfamiliar character that denotes a progressive mind. His farther appearance should be a source of pleasure to all lovers of pianoforte playing. Mr. Norman Williams sang some songs in his accustomed manner, completing an enjoyable programme.

THE "PROMS."

Even Wagner night—Monday, the 2nd—found a thinner house than usual, despite the appeal of "The Valkyrie," and this was doubtless but a reflex of the threatening war clouds. Miss Carrie Tubb sang her exacting music as Sieglinde and Brünnhilde, and Mr. Horace Sievers that of Wotan, with a fine confidence. Mr. Archibald Winter, too, proved very safe as Siegmund, with Mr. Malcolm McEachern, massively sonorous, as Hunding.

Tuesday it came as a slight shock that the playful fountain had been removed from the centre of the hall, but this did not affect the fine orchestral playing, more especially in the quite ideal performance of Mozart's Concerto No. 17 in G, by that truly great artist, Mr. Leonard Borwick, in which, too, Sir Henry Wood was at his best. Miss Marjorie van Dresher and M. Mischa-Leon sang well their selections from Saint-Saëns, and Mchul respectively. M. Leon is a notable artist, and his production was remarkably fine.

Wednesday opened seriously with the Prelude to "Gerontius." Miss Hilda Blake, Miss Isolda Menges, and Mr. Topias Green were the soloists, but the chief interest centred in a Nocturne and Scherzo, conducted by Malcolm Sargent. Mr. Kiddle was discreet as ever in his work at the organ during the evening. The audience found interest in the fact that the composer conducted his own work, and Dr. Sargent's heat always had relevance to the effect he required from a musician's aspect.

Friday, in the Handelian, Bach, Beethoven, and the established masters night, with Miss Louise Dale to attract lovers of really fine vocal charm, enthusiasm was an assured thing. Mr. Harold Williams was the male vocalist down for "Hear Me, Ye Winds and Waves" (Scipio), and a Double Concerto for violin and orchestra, in the names of Miss Jelly d'Aranyi and Miss Adila Fachiri. Saturday, a delightful "popular" programme drew a good house, the three popular soloists engaged being Miss Carmen Hill, Mr. Roland Hayes, the finely cultured negro tenor, and Mr. Albert Sammons, the very successful, and English, violinist, who enhanced his reputation so much during the war years. Monday finds "Siegfried," in concert version, and a big cast of soloists sure of popularity. Lovers of the "Proms" have nearly had their season, but, on the whole, this year's efforts have added to the laurels of Mr. Newman and his musical colleague, Sir Henry J. Wood.

TWO SINGERS IN RECITAL.

Miss Greta Rost, at a recital in the Eolian Hall on Thursday, achieved the unanimity between voice and piano part that is often wanting by acting as her own accompanist. And her easy, fluent playing, not less than her taste and style of singing, testified to thorough musicianship. Miss Rost, who comes from the States, has a fine contralto, warm and rich, and well extended. She delighted the audience in a Bach aria, operatic songs, and songs by Gretcheninoff and Schubert. Incredible as it may seem, they were still more delighted, later on, with a rose-and-garden

ballad, by an American composer, of which both words and music were almost comically inept. It gained an "encore," but the tribute was certainly due to Miss Rost's clever singing.

Mr. Foster Why, Miss Rost's associate in the recital, is also a singer of parts. His bass-baritone is ample in volume and dramatic in timbre. Accordingly he was at his best in such things as "O Ruddy that the Cherry" and Gounod's "Vulcan Song." His singing of Mephisto's serenade out of "Faust" as an encore won him a big popular success.

STUDIO CLUB.

The weekly concerts which are such an interesting feature of the Studio Club's winter programme recommenced on Thursday last, under the direction of Mr. Sydney Burnstead. It was essentially a ladies' night, for all the artists who graced the stage were of the fair sex, and quite well they acquitted themselves. One or two of these young ladies have already won renown, notably Miss Olga Carmine, a pianist whose recitals have, during the past year or two, attracted much favourable notice. Her sister, Miss Sylvia Carmine, was also represented on the programme, her Chinese song-cycle being neatly and artistically sung by Miss Lilian Harris, a mezzo with a voice of good timbre. Other contributors to the programme were Miss Dora Davy, who sang Mimmi's celebrated song from the first act of "La Bohème"; Miss Alice Knowles, whose violin soli included De Bériot's "Scène de Ballet" and Miss Dorothy Wood, who proved a very acceptable reciter in "A Sanscrit Legend" and sundry other items.

HENNY AND RODOLPHE REGET RECITAL.

The violin and pianoforte recital given by Henny and Rodolphe Reget at the Wigmore Hall on Thursday, under the management of Daniel Mayer Co., Ltd., is the first of two recitals conceived upon an all-round cosmopolitan taste for repertoire. Being, further, a first appearance, handicapped the violinist considerably, and his second appearance, on the 20th, may be looked for in anticipation of his real powers of technique and quality of tone. This will enable the lady to modulate her massive tone to that of her colleague. Thursday's impression was that the pianist had to keep up the general performance, and that the very creditable nervous tension of the artists scarcely enabled them to do full justice to their art. The pianist has a very wide range of power indeed. A suite for piano and violin by Hans Huber may well be included in further programmes.

A GIFTED 'CELLIST.

The cello is rather a sombre instrument heretofore to while away a recital, but the facility and pleasantness of tone characterising the playing of Luigi Gasparini makes away with this drawback, and his sense of musicianship is characterised by a certain grace of phrasing that renders his playing a very great pleasure to the listener. Under the direction of Messrs. Ibbs and Tillet—who always do things properly—the recital on Wednesday last at Wigmore Hall drew a good house, and every indication of being a decided success, artistically and commercially. The assistance of Francesco Ticiatti at the pianoforte for the major Sonata of Beethoven and Miss Eileen Beattie as accompanist, together with the catholicity of a classic programme, added to the pleasure of the interesting evening's performance.

LEEDS FESTIVAL.

The much-anticipated Leeds Musical Festival has proven a remarkable success, breaking into new ground, and honouring the memory of Parry with a specially interesting programme, depicting his art in its various stages. Holst, too, has more than established his place among the moderns, especially in the matters of orchestration. The fine solo playing of Cortot has been another feature, together with the increased reputation of Albert Coates, as conductor. A remarkable standard of choral singing has been maintained, and not least successfully it delivered Dr. Ethel Smyth's "Hey Nonny" chorals. A number of musical celebrities have been present, and in some cases, wielded the baton—Dr. Hugh P. Allen appeared with a bandaged foot! The success suggests that the great musical festivals are not dead, or likely to become extinct for some time yet awhile at least.

PLEASEING AND POPULAR SONGS.

Singers in search of songs that will "go" in every concert hall everywhere need never be at a loss if they will apply to Enoch and Son's list. Here is a trio by Arthur Meale, Daniel Wood, and Eric Faulkner, and it needs no extraordinary powers of prophecy to predict long life and wide popularity for all of them.

The music of "There's a Gold Moon in the Sky" (a setting of a dainty lyric by Eileen Price-Evans) is written in a facile and essentially vocal way that is Mr. Meale's own. A multitude of music-lovers will be sure to find the lift of the refrain irresistible.

Daniel Wood, another talented songwriter, puts equally singable music to a lyric entitled "I Heard You Go By," by Kathleen Stuart—music that pleases by its unaffected melodiousness.

"Every Cloud Has a Silver Lining" (lyric by Sydney Ellacott, music by Eric Faulkner) boasts that potent attraction a refrain in value measure. Its insouciant swing contrasts effectively with the half-wistful, half-whimsical feeling of the music of the verse part.

Marriage of Well-known Violinist.

Miss Bessie Rawlins, the popular violinist of the Meredyll Pianoforte Quartet, was recently married to Mr. Frank Winton. The marriage was a very quiet one, and came as a surprise to many of her friends. In spite of her new responsibilities, however, Miss Rawlins will not retire from the concert platform, but will appear from time to time as a soloist and will take part in the Continental and American tours which the Quartet is about to make. Her husband, who is well known at Cambridge as well as in London as one of the finest amateur cellists of the day, is engaged professionally in medical research.

A MUSICAL CAUSERIE.

BY HUBERT BATH.

Now that one of the most important musical festivals in the country is concluded, we shall all in the musical world be able to get an impression of how they have changed and what real influence they have in the tonal life of the community. I refer to the recent festival at Leeds, where, some few years ago, I was "blooded" with my "Wedding of Shon Maclean." It has, of recent years, been rather a moot point as to the real musical value of these provincial festivals, as to whether they were not becoming rather out of date in their appeal and routine now that the public taste has so considerably altered and the musical education of the masses has become more tense, critical and discriminating, all of which is, naturally, good. The extraordinary growth and genuine love and enthusiasm for opera in this country I always thought would out the provincial keeness for the drabness of the "musical festival." After all is said and done, the imagination has to be very greatly appealed to in the serious and rather monotonous surroundings of the average provincial concert hall—usually a municipal structure. However, Leeds, for which I shall always have a soft and sympathetic spot in my musical heart, seems from all accounts, to be just its same old pre-war self again as regards the "musical festival" idea. I think, however, that the real development of the festival idea should result in a great operatic display in which the local chorus element can be employed on a large scale, the whole intermingled with short and suitable snatches of the old-fashioned oratorio. I remember an experiment that was tried some years ago at the opening of the London Coliseum, when a chorus was employed on either side of the stage and in view of the audience. I believe that Reinhardt has also experimented with the idea. Really it is a very old Greek custom. It might be very well worth reviving and trying again in some show which would, of course, have to be specially written.

with a satisfactory conclusion. My dear old friend, Stanley Hawley, who did more than anyone else to popularise the idea of the speaking voice with music, and who has probably more works of this nature in print than any other composer, used to argue the point with me very strenuously as to the pianoforte being a suitable instrument for this type of work. My own idea of the matter is that strings, harp, and a few wood-wind instruments, especially clarinets, blend with the speaking voice better than anything else. Of course, a great and important factor in the matter is the infection of the actual speaker, the rising and falling tones taken in connection with the rise and fall of the music and the sense of the spoken phrase. Dear old Francon Davies experimented some years ago with what he called "cantilating." But he was rather inclined to overdo the vocal inflections and exaggerate them to an unnecessary extent.

I say, what is the matter with my dear old friend, Hamilton Harty, and his strong remarks in a speech at Manchester the other day about "native" music and composers? Come, now, "Hay," old man! You are a bit rough on us. We, and you, incidentally are doing our best under difficult and trying circumstances—the nasty and awkward after-war period of reconstruction, which still maintains to a certain extent. I do not say that we want to get back to what is known as "normal," which usually spells either stagnancy, self-complacency and self-satisfaction. God forbid, such a condition with our music ever again! But, really, we are all doing our best for the moment not to get back to where we were, but to establish something which never maintained before. We want encouragement—Harty-est encouragement!—not Harty castigation! But perhaps you had something else in your mind, and, having it on your mind, wanted to get it off.

The launching of "The Last Waltz" My word, what a launching it was! What a night! What an audience! What a recital! What a performance! And myself, trying to keep cool, and I think succeeding, in the position of a musical magnet fixed between audience and artists and receiving the waves of enthusiasm from a real London—good old London—first-night audience. The good old Gaiety itself once again! José Collins her wonderful self—wonderful actress and wonderful singer—"putting over" those waltz refrains one after the other and holding a great audience tense. And then the great roar of relieved enthusiasm that went up and the shouts of genuine affection for "good old José"! It was really something worth experiencing. I always thought that the provinces could do something in this direction, but, really, London rose to let themselves go because they could not help it. Mr. Robert Evelt is undoubtedly the "Gaiety" as in the days of the other "Gaiety" and it all spells success.

I am glad to see that Miss Florence Parbury is going well ahead with her scheme for a British Empire Musical Festival. It is a bold undertaking, but then Miss Parbury is used to bold undertakings. She wrote me about the matter a little while ago, but, owing to other matters at the time I was unable to afford her the help she wanted. The scheme appears to be in a flourishing and promising condition. I am rather taken with her idea of using some of our military bands in connection with it. This is indeed novel, and appeals to me in particular because our military and brass bands seem to be really coming into their own as a serious musical entity to be reckoned with by serious musicians, which is the important thing. It is only quite recently that this has happened. And now that it is suggested that they should assume an important position in connection with a musical festival on the lines of our big provincial musical festivals, it is bound to have the effect of making some of us "sit up and take notice," so to speak. Another factor in connection with the military and brass band world is the growth of their use, as for vocal accompaniment purposes.

ALEXANDRA PALACE CONCERTS.

The promenade concert given at the Alexandra Palace on Sunday evening attracted a large audience, who were favourably impressed by the improvements which have been carried out at this popular place of amusement. The selections played by the band of the 1st Surrey Rifles under the conductorship of Bandmaster Carl Taylor were judiciously chosen and well rendered. The vocalists were Miss Lilley and Mr. Kennedy Arundel, the first-mentioned singing with much charm "Sanctuary" (Hewitt), "Welcome June" (Ida Rutter), and, later, "Arise, O Sun." Mr. Arundel sang the old favourite, which has had a place on so many programmes, "Maire, my Girl," and gained a good reception. The arrangements, under the direction of Mr. W. Macquenn, Pope, the manager, leave nothing to be desired.

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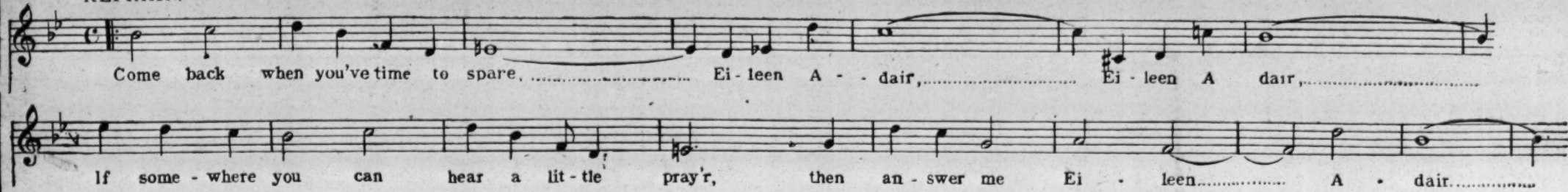
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CONCERT PARTIES AT WORK.

Tone.
The attraction at the Anglesey Palace, Burton-on-Trent, this week, is Messrs. Taylor and Hargreaves' costume concert party, Tone. The following talented combination are playing to crowded houses on this their return visit to the Anglesey. Ronald Brandon, comedian; Maudie Gardner, soubrette; Frederick George, tenor; Chas. B. Hargreaves, baritone; Lena Lawton, comedienne and dancer; Gwen Knight, soprano; Harry Taylor, pianist.

The C. Bee's.
Amateur concert parties are now busy booking up engagements for the winter, and the C. Bee's, one of the most popular in London, opened at St. Andrew's, Earlsfield, recently. The programme was well selected, a prominent feature being the inclusion of that talented vocalist, Miss Muriel Banham, who delighted the large audience with her rendering of "Homing" and "My Dreamland," the latter being composed by her equally gifted sister, Miss E. Banham, who gave some well executed pianoforte selections. The concerted numbers were greatly appreciated and included "Hi, Hi, Hi!" and "Operatic Uproar," while the vocalists included Miss D. Port, Miss K. Dixon, and Messrs. E. Curtis, F. Bushel, F. T. Colegrave, and Arthur Ray, the individual efforts of whom were heartily acclaimed.

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CONCERT PARTIES U. TOUR.

A LA CARTE.—Oct. 9, Pal., Stamford.
ARABIA.—Oct. 9, Winter Gardens, Bournemouth.
BOGEY.—Oct. 9, D.P., Eastbourne.
BOX OF VESTAS.—Oct. 9, T.R., Cleve-
thorpe.
COMEDY.—Oct. 9, Barnard Castle.
FANCY FAIR.—Oct. 9, Rusholme Pav.,
Manchester.
FASHION.—Oct. 9, Leas Pav., Folkestone.
FRIELS AND FLOUNCES.—Oct. 9, Pav.,
South, Liverpool.
KISMET.—Oct. 9, Alex. Gardens, Wey-
mouth.
LIVE WIRES.—Oct. 9, Pal., Whitstable.
MERIONS.—Oct. 9, Co-op. Hall,
Bingley, Yorks.
MOUNTBANKS.—Oct. 9, South
Parade Pier, Southsea.
NAP.—Oct. 9, Vandeville Pav., Frome.
NOVELTY.—Oct. 9, Old Shildon.
ODDS AND ENDS.—Oct. 9, Hippodrome,
Bury.
ORANGE CLUB.—Oct. 9, Pal., Stroud.
PACHES.—Oct. 9, Pav. Redhill.
PIERROT, PIERRETTE AND PIANO.
PLAYMAKERS.—Oct. 9, Hippo,
Pewarth.
PRO RATAS.—Oct. 9, Pav. Ilfracombe.
PUPPETS.—Oct. 9, Hippo, Ashford.
QUINTESQUES.—Oct. 9, Arcadia, Col-
wyn Bay.
QUINTES.—Oct. 9, Pier, Plymouth.
ROQUES.—Oct. 9, Alnwick.
ROVERS.—Oct. 9, Pav., Wolverton,
Bucks.
SCOTTISH DONS.—Oct. 9, Electric, Dum-
fries.
SEVEN NOBODIES.—Oct. 9, Public Hall,
Aitcham.
SOCIETY SIX.—Oct. 9, Rothwell Hall,
Gosforth.
TONE.—Oct. 9, Anglesey Pal., Burton.
VARIETY.—Oct. 9, Jesmond.

CORRECTION.

The winter orchestra commenced in the Central Hall of Buxton Gardens on the morning of the 2nd inst., conducted by Mr. G. F. Burgess, not Mr. F. Burgin, as announced in last week's "Era."

CONCERT ARTISTS' ASSOCIATION.

The First "At Home."
There was a huge gathering of the C.A.A. class on Sunday last at St. George's Hall, when the season opened in great style with the first "At Home." Everybody was obviously glad to get together again, to see the old faces and to compare notes, whilst those bronze-faced stalwarts who had come back from the various seaside resorts had, of course, much to relate concerning their experiences during the recent somewhat unsettled summer. With people in this frame of mind, it would not have been surprising if the concert had passed almost unnoticed. Fortunately, however, Mr. Harry Briden, on whom devolved the responsibility of arranging the musical programme, had wisely collected an array of talent which commanded attention from beginning to end.

We have rarely heard such uniform excellence among the vocalists proper. Moreover, the stuff they sang was good. Puccini was in demand. Mr. Frederick Shaw, a really fine tenor, sang Rudolph's song from the last act of "La Bohème," whilst Miss Daisy Emery, a new member, sang "One Fine Day"—a trifle deliberately, it is true, but nevertheless, with considerable charm. The remaining vocalists were Miss Bessie Tomes, soprano; Miss Gladys Minards, a rich contralto, who sang "O Lovely Night"; Miss Sylvia Pickford, contralto; Mr. Tom Kinneburgh, the popular basso; and those two excellent baritones, Mr. Charles True and Mr. Frank Watts, both of whom were encored. Finally, there were Miss Margaret Briden and Miss Nora Bancroft, a new combination, whose duets—grave and gay—at the piano are likely to be very popular. Their voices blend nicely and their material is well written and amusing.

One or two new specialty artists figured on the programme, notably Miss Mona Grey, who provided some capital child studies, and Mr. Percy Mathews, a lightning sketch artist, whose drawings, based on a few promiscuous strokes dabbed on by members of the audience, proved both popular and amusing. Other specialty workers were the ever-popular Hope-Havard duo with their musical glasses, and Mr. Chas. Lewis with some of his clever paper-tearing stunts. Added to all this talent were the efforts of such popular entertainers as, on the distaff side, Miss Edith Price and Miss Brena Quinion, and among the mere males Mr. Sidney Arnold, Mr. Courtney Mayverne (a new member), and the cheery Mr. Norman Long. Nor must we forget the jolly double-act provided by Miss May Phillips and Mr. Ernest French, nor the well-executed violin solo which Mr. W. Lempiere always supplies. The accompanists were Miss Hilda Peist, Miss Joan Kennedy, and Mr. Joseph Benson.

Mr. Nevil Maskelyne, the popular chairman of the evening, made an eloquent and humorous appeal for the Fund, and incidentally had a tilt at the Entertainment Tax. "Still you," he said, "are not all theatre proprietors, and may have money to spare." (Laughter.) He added an appeal to the new members, "who have the many years you were not members to make up for." (Renewed laughter.)

By the way, Mr. Henry Mills, the secre-

tary of the National Sunday League, has generously offered the Palladium as the venue of an "All-Star" Matinée Concert in aid of the Benevolent Fund of the C.A.A. The concert will take place on Dec. 10 next. This innovation, which is an index of the Association's continued enterprise, should meet with the success it deserves.

CAMBERWELL PALACE.

N.S.L. Concert.

A well-varied and attractive programme drew a full house at the Camberwell Palace on Sunday evening. The Royal Artillery Band Octette, under the leadership of Sergt. S. Wilcomer, played a pleasing selection, which included "Reminiscences of the Savoy" (Sullivan), "The Land of the Rose," the ballet "La Belle au Bois Dormant" (Tchaikovsky). The lady vocalists were Miss Marion Browne, who sang, "My Dearest Heart," "Butterfly Wings," and "O Ship of My Delight," and encored songs, in her usual charming manner. Miss May Ashley was successful in her rendering of "The Glory of the Sea," and so, too, was Mr. Raymond Newell in "Corporal John Baskin." Mr. Arthur Frith sang with good effect "Dolorosa" and "King-bury Park Empire," at which house, as indeed everywhere, she is a great favourite.

WORKING MEN'S COLLEGE CONCERTS.

Although their last season left them with a balance on the wrong side, the Sunday Evening Concert Society—whose scene of operations is the Working Men's College, Crownside-road—embarked on a third series on Sunday, the 1st inst. "Why," asks the treasurer in a programme announcement, "are our concerts a financial failure, while the South-place people make a success of theirs?" The answer is, of course, that the South-place promoters have been pegging away at a sluggish public for years, and are now reaping their reward.

Sunday's concert was a great success, as well it might be. The programme was a judicious mixture of the educative and the popular, and the list of artists, headed by Melsa, included Mr. John Buckley, Mr. O'Connor Morris, and Miss Jean Carr. Miss Carr, a young pianist with a nice touch and a fluent style, joined Melsa in a performance of Dohnanyi's C sharp minor Sonata. Both were heard besides in solos. Mr. Buckley sang Julius Harrison's fine Chaucer songs, and the Four Serious Songs of Brahms, with Mr. O'Connor Morris as his condutor at the piano.

Operatic Association.

Miss Jeanie Smurthwaite's spacious rooms at Devon House, 173, Great Portland-street, have recently been occupied by the Operatic Association for the purpose of holding their examination. The examiners were Sig. Espinosa, Mme. Adeline Genée, Mme. Corman, and Miss Phyllis Bedells.

SONGS AND SINGERS.

Francis and Day.

The news that Ethel Hook, the famous contralto, has in South Africa been continuing the success achieved by her at home with that melodious ballad "If I Have You Beside Me," is most gratifying, and the balladists of the concert world are everywhere singing the number, which promises to be much in evidence throughout the winter season at concerts of note. Among the favourite artists this week heard in "If I Have You Beside Me" are Estelle Mark, of the Femina Quartette, at New Cross Empire; Agnes York, at the Tivoli, New Brighton; Jane Croft, at the Islington Empire; and Paula Destiny, at Dublin.

"If Winter Comes," Clifford Grey and Melville Gideon's notable hit, first produced by the Co-optimists, is now being featured with great success by Daisy Taylor at the Penge Empire. It is already in much request among principal boys and girls for use in pantomime.

The delightful rendering of "Peggy O'Neil" by Dorothy Ward is evoking universal expressions of delight at Finsbury Park Empire, at which house, as indeed everywhere, she is a great favourite. "Say It With Music," sung by the Orton Sextette in "Splinters," was an immediate success at Scarborough Opera House a few nights since, and "Dapper Dan" is also evoking much applause.

Francis and Day's thirty-first selection of popular successes, arranged by Henry E. Pether, will, like its predecessors of former years, be welcomed by musical directors with open arms as being the beau ideal of a ready-to-hand pantomime overture, and also the one thing needful for seasonable intermission music during the festive season at variety palaces. The selections include "Peggy O'Neil," "Vamping Rose," "Tipsey Cane," "Sunshine Bay," "If Winter Comes," "Julius," "Stumbling," "The World's All Right," "No One's Ever Kissed Me," "Lasses o' Lancashire," "Wherever You Are," and "Pucker Up and Whistle." Gertie Gitana's latest hit is entitled "People Like Us," and is a Francis and Day publication.

Dick Henderson is this week at Ipswich repeating his success of last week at Southend with John P. Ling's "Wherever You Are." Minnie Collins is likewise heard in the same song at the Palace, Blackburn.

Kingsway Music Co.

Several new numbers have just been issued by this firm, and the demand for professional copies of "The Sheik of Charing Cross" has been enormous. G. S. Melvin has secured this number for pantomime.

"Bye-Bye Land" is a fox-trot novelty with a double melody and attractive patter chorus, which will make a good production number in pantomime. "The Flappers' Ball" is brimful of comedy, and Walton Brothers and Ray write to say that they produced this number at Dundee with enormous success. "Baby o' Dreams" is an appealing ballad that is being featured by many discerning artists.

Another new issue, "Stepping-Stones."

has a haunting waltz refrain. "Swaying" is a catchy fox-trot song, and "Never Get Too Fresh With the Girls," a one-step song with some real good comedy couplets, is being featured at the Camberwell Palace this week by Miss Marie Claire. "The Bobbed Hair Babes' Ball" is still going strong both as a dance number and a song, and other successful items in the "Kingsway" catalogue are "Aubrey the Strawberry," "You Can't Get 'Em," "What Do You Want?" and "Thinking."

Peter Bernard.

Walton Bros. and Ray report big success with "Blessings" and "All the Ugly Women Say Hello To Me"; Tom Lee with "Thankful" and "All the Ugly Women Say Hello To Me"; and A. Bracely with Peter Bernard publications.

Frank Kildare, of the "Bohemian Pierrots," writes that they are using "Oh Marie" and "Was Friday a Woman or a Man?" and Eric York, who is at the Thatched Theatre, Norwich, says that "Blessings" is a hit. Harry Angers, with Foster's production of "Fun of the Payre," is singing "Was Friday a Woman or a Man?"

The Versatile Three, playing at Murray's Club, report that patrons are asking for "Georgia Moon," "Say It With Kisses," and "Save a Little Sunshine." Madge White and her ladies' orchestra say that "Save a Little Sunshine," "Say It With Kisses," and "Georgia Moon" are their outstanding successes.

C. Hedder, playing at the Midland Hotel, Manchester, says that "Save a Little Sunshine" is requested nightly, with "Georgia Moon," the waltz, which is being encored. Harold Waring, of the Theatre Royal, Huddersfield, played "Georgia Moon" last week, and it was a big success.

Mr. Jackson, of the Alhambra Theatre, Bradford, writes to say that "Save a Little Sunshine" and "Georgia Moon" are proving big hits for him.

Andrews and Williams, the boys who sing in the orchestra at the Holborn Empire during the intermission, are featuring "Georgia Moon."

FOR NOTES

on
FELDMAN
NUMBERS

See page 24.



Miss Toots Pounds'

rendering of the Sensational American Song Success—

"TELL HER AT TWILIGHT"

in HARRY DAYS' Super-Revue, "ROCKETS," presented by
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IMPORTANT NOTE.

We have made arrangements that this Number shall be released in time for the Christmas Pantomimes. Other Hits are—"SINGING," "APRIL SHOWERS," "DEAR LOVE, MY LOVE" (Waltz Song), &c.

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FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER II. (continued).

Looking for Work—The Agent's Office—"Nothing To-day, Dear!"

"Also," on this point we were all unanimous, "it was jolly well acted, and good all-round acting could pull anything through." We were pleased with ourselves and with the play, and we settled down to a really comfortable engagement. To celebrate the hundredth night we had been invited to a big supper at the Carlton by the play's chief backer, an enormously wealthy Yorkshireman, whom I will call Huggins. After much champagne had been drunk and congratulatory speeches made by the manager, the author, the leading actor, and many others, Mr. Huggins rose to return thanks, with a quite unreplicable Yorkshire accent.

"Ladies and gentlemen," he said, "I'm now great and at marking a speech, but I'm pleased and proud to welcome you all ere to-night. It's a fine play—and it's a fine company—and this I will say, I've troid orse racing, I've troid card playing, and I've troid gambling in the City, but of all pleasant ways of losing one's money—backing a play is a dommed sight the pleasantest." And that was the end of our self-congratulations, and the end of the play came soon after.

Long rehearsals and short runs are one of the drawbacks of "The Profession." Of course, since my time the Actors' Association has insisted upon payment for rehearsals—or part of them—but when I was on the stage, there was no such rule, and the smaller salaried people often suffered very much when, as happened by no means infrequently, rehearsals lasted for six or eight weeks, and the play only ran for a fortnight; indeed, in one case that I remember, we rehearsed for six weeks, and were only paid for two nights—"the run of the play," as specified in our contracts—but that was with a certain manager, who, so the Green Room says, has since obtained an O.B.E. by giving £5,000 to the widow of the Unknown Soldier!

The Detached Benson.

But before I had been out of work a week, someone gave me an introduction to Mr. F. R. Benson—not then Sir Frank—who was playing at Nottingham, and I went over there to see him. It was a bitterly cold autumn day, and my best clothes did not happen to be very thick ones—of course, no aspiring actress would ever dream of going to see a manager in anything but her best. If I had only known how little impression best clothes made on Mr. Benson I might have spared myself, and kept warm. I do not believe I ever noticed what a woman was wearing—off the stage—though once I do remember his remarking with approval on a white leather belt I wore. I wonder why! I expect it reminded him of a horse's girth or something else to do with sport, but that was long afterwards; and on that November day of our first interview I sat shivering and miserable in a cold lodging-house room, waiting for him to return from a matinee, knowing well that my nose was getting redder and redder, and my face plainer and plainer as the moments passed. At last he came, and he was not in the least cold, for, as usual, he had run all the way from the theatre—for the sake of exercise, not hurry—but he was very kind and courteous, and soon Mrs. Benson followed him and gave me a cup of hot tea, so that I was able to pluck up courage and ask for an engagement.

Mr. Benson told me to recite to him, and, greatly daring, I plunged into—of all things—"The Mercy Speech," and Mrs. Benson had been playing Portia that very afternoon! Poor woman, having to listen to it all over again from me! However, Mr. Benson offered me an engagement as Juno in "The Tempest," in his forthcoming production of that play at Birmingham.

The Agent's Office.

Yes, I was very lucky that time, looking for an engagement in the nastiest part of theatrical life—I mean for the small fry, the beginners and provincial stage folk. When one has "made good" and gained even a small London reputation, there is generally no need to hunt for work—it comes along, and one is sent for by managers; but before this, for the less-favoured beings, it is cruel work. The starting out in the morning, in best clothes whatever the weather (and best so soon gets second best under these conditions), the waiting with crowds of others bent on the same errand, in the agent's office, hoping that he will at least see one, even if he has no suitable engagement to suggest—the trying to catch his eye if he happens to pass through the waiting-room—the being nice and smiling to the horrid office boy or girl, who takes one's name to the great man (or doesn't, as the case may be). They are all horrid as a species, these "officials," though no doubt individually they may be excellent children, and they hold the keys of bread and butter, if not of life and death, for the anxious applicant, and are nearly always head-swollen with the knowledge of this power.

Blackmore's, in Garrick-street, was the biggest agency in my time, and unless one arrived very early in the morning there was nearly always a crowd of other Theatricals waiting there before one, and sometimes the room got so full it was difficult to move. On

arrival, perhaps one felt quite brave and resolved to carry things off with a swagger, as if it did not matter in the least whether an engagement came along or no; so, with a high and mighty air—intended to give the impression that one was a leading London actress, who had just "drifted in"—one went to the desk of the horrid boy, and this sort of thing took place:—

Anxious Applicant (with great hauteur): "Just take my name into Mr. Blackmore, will you? Say Miss —, please."

Horrid Boy (rudely): "Got an appointment?"

A. A. (a tone lower): "Well, not exactly an appointment, but he told me to be sure and look in again."

H. B. (with meaning): "Oh! Indeed! You'd better wait. I'll see about it later."

And wait you did—perhaps for an hour, perhaps longer, with the courage oozing out of your boots, and the conviction growing stronger and stronger that you'd never get a "shop," till at last you could bear it no longer, and you again approached the horrid little imp behind the desk. This time, though, you walked delicately like the gentleman in the Bible, and smiled sweetly, even though you had murdered in your heart.

"Don't you think you could get him to see me now?" you'd coo in your most dove-like voice, and the H. B. (unless he was very extra H. B.) would relent, if you were pretty, and condescend to tell you that:—

"The gov'nor wasn't coming at all that morning. It wasn't no good your waiting," or even perhaps that:—

"He'll be coming in directly; you'd better stand by the door and catch 'im."

You stood by the door, and then shortly a harassed and busy little man would attempt to hurry through the room—of course he was hurried; hadn't he been all the morning trying to satisfy the demands of insatiable London managers demanding high salaries?—that, at least, was what we were meant to think; perhaps we did.

Nothing To-day, Dear.

You pounced and caught him; cornered like that, he was probably kind, if you were good to look upon. So though he didn't remember you from Eve—how should he, seeing so many girls every day?—he would press your hand and say: "Nothing to-day, dear, but I'm bearing you in mind; look in again when you're passing."

So it was of no use waiting longer; the morning was over and one went to lunch, generally, for me, a scone and butter and cup of tea at an A.B.C., not a very good foundation for a further hunt for work in the afternoon.

No, it is not a pleasant thing looking for an engagement, and it is as well to take this side of the life into consideration when deciding to go on the stage, but, of course, it has its humorous side, and it is exciting enough, when one has sufficient money in one's pocket to lunch decently and be smartly dressed.

The great secret of dressing in my time was a silk petticoat—petticoats were worn then—rustling ones—the more they rustled the better; they gave such an impression of wealth, and the uselessness therefore of offering one anything less than £20 a week for a salary.

White kid gloves and a rustling petticoat were really indispensable when going out to seek an engagement. There was an enormous amount of confidence to be got out of a silk petticoat! A hansom to the managers, too, was money well spent, I always thought—one felt so much less like a servant looking for a situation if one arrived in a hansom than if one came with the mud of the streets on one's shoes by the humble "bus or train."

Even in those days minor actresses were less in demand than domestic servants.

Stage life no doubt is not the only life in which the plums go to those who need them least, and one can understand the manager's or agent's point of view. Obviously a girl who has got—or can get—enough money to dress well is a more attractive, and therefore better proposition, than an ill-dressed one.

I was fortunate in getting my second engagement quickly, and it was not till later that I had any experiences of looking for work or agents, and mercifully, not very much of it even then. Instead, I went at once into a company, which of all others afforded the best possible training for a beginner, for admirable as dramatic schools and academies may be—not having had any experience of them personally I will not venture an opinion on the subject—still to learn one's business in actual practice, in a real repertory company, must surely be the sounder way.

CHAPTER III.

The Benson Company—A Star Cast—The Influence of Shakespeare—or Benson—Mr. and Mrs. F. R. Benson—Frank Rodney—"Old Purple Face"—The Tempest—The Cast—Juno—Jessie Bateman—"Stage Giggles"—Save Me from my Friends—A Re-engagement.

And so I joined the Benson Company and began what, on looking back, seems to me to have been the three happiest years of my life. What a wonderful company it was! Listen to some of the names. Besides Mr. Benson (not yet Sir Frank) and his wife, there were in

the company Frank Rodney, Oscar Asche, E. Lyall Swete, Graham Browne, George Weir, O. B. Clarence, H. R. Hignett, J. B. Fagan, Herbert Grimwood, Jessie Bateman, Eleanor Aitkin, Margaret Ormrod, and Constance Robertson. Later on came Henry Ainley, Matheson Lang, Leslie Faber, Arthur Whitby, H. O. Nicholson, Julian L'Estrange, Charles Quartermaine, Lily Brayton, Madge McIntosh, Lilian Braithwaite, Nancy Price, and Hutin Briton. It seems as though one can hardly mention the name of any successful actor or actress of the day who has not been in the Benson Company. There had been giants in it, too, before my time—Louis Calvert, Stephen Phillips, Otto Stuart, Beatrice and Ada Ferrar, and Alfred Brydone for instance.

Yet we were only a touring company, with few plays but Shakespeare's, with no "great London success" to boast of, no marvellous stage effects or scenery—just the name "F. R. Benson" to assure the public.

There was a real esprit de corps, a high level sought in our work; real interest and earnestness. Frank Rodney used to say that no man who really loved Shakespeare could possibly live an ugly life.

Of course, much of this was due to the influence of the Bensons. Frank Benson, besides being an artist, was a sportsman. Sportsman-idealism is a proper label for him as any I can think of. He had a wonderful power of inspiring loyalty in those around him. Of course, we of the company grizzled and grumbled and found fault with "Pa" (as I have heard that irreverent youngsters call him nowadays). But we loved him, and I believe that there is not an old Bensonian in any part of the globe to-day who would not do anything for "F. R. B." and be proud of the chance of doing it.

His wife was marvellously one of us and Mrs. Benson at the same time. If one whispered a company joke in one ear, the managerial ear never heard it. She had a keener sense of humour than any woman I have ever met, and could tell a story better. With that sense of humour she had a wonderful vitality. However dismal the railway journey, or long and tiring the rehearsal, she could always make us see the comic side and cheer us up. The company adored her.

Old Purple Face.

Frank Rodney—"Old Purple Face" was Oscar Asche's name for him; Mrs. Benson used to call him "Granny." We went in very much for nicknames—was one of the kindest, sweetest souls that ever lived; and what an actor! He played the second leads. His Mercutio, his Ford, his Clarence, and the fool in "Twelfth Night," are joys to remember.

Rodney was not in the least old really, but he had had so much stage experience, and most of us were so very young, that he was considerably looked up to, and respected—except by that irrepressible Australian, Oscar Asche, who loved "old Purple Face" devotedly, but used to play all sorts of practical jokes on him.

Rodney had a very red face, light eyes and eyelashes, and was a little bald; but when he was made up with a beautiful fair wig, he looked so handsome that silly girls fell in love with him and sent him letters from the front. We used to chaff him about these billets doux, but I never heard that he returned the ladies' attentions. He was very graceful, too; I like to think of him on "Romeo and Juliet" nights dancing a "pas seul" on the stage before the curtain went up, to the music of the orchestra, generally Edward German's English dances. He always danced like this on "Romeo" nights to get into the mood of Mercutio, he said. Everyone liked Frank Rodney, and when he died, after a painful illness, he left many sad hearts behind.

Rodney was the Ferdinand in the production of "The Tempest" at Birmingham the year I joined, and Mrs. Benson the Miranda. Mr. Benson played Caliban—a really poetic Caliban, and, of course, an extremely athletic one; he loved climbing trees! Asche was the Prospero—a superb figure with a long grey beard, his fine voice sounding out grandly in the magnificent lines. Margaret Ormrod was Ariel—such a sweet singer—and Jessie Bateman, Iris. Anything prettier than Jessie looked as Iris cannot be imagined. She had just electrified the company by dancing off one morning and getting married to George Hippisley. She, a mere baby with her hair down.

"The Tempest" was a special production, with a specially engaged ballet and chorus; and all the young men of the company who had not speaking parts played the Spooks, who haunted the wicked Duke; and a fine time they had trying who could invent the most hideous make-up. Of course, nowadays some great artist, like Percy Anderson or Albert Ruststone, designs all the dresses for a production, even to those of the supers—and one must wear one's dress, or one's wig, just "so," or not play the part. No doubt this is very much better for the play, but it is not nearly such fun for the actor as building up his make-up himself.

A Jumping Juno.

I was engaged for Juno! Shall I ever forget that first night as Juno. My first speaking part on the real stage. The goddesses had to appear on a raised platform at the back of the stage, and there was a gauze between us and the audience, mercifully, as it turned out. The scene was laid in the clouds—very realistic billowy clouds they were—and when the curtain went up Ceres and Iris (on wires) were awaiting the entrance of Juno—a rapid descent from Heaven down a "sunbeam," in a chariot drawn by a peacock, a real peacock, stuffed—Mr. Benson never

worried about such superstitions as peacocks' feathers or Macbeth's music. The whole thing was planned to be extremely effective.

On that memorable first night, then, with a feeling of utter hollowness where my middle should have been, I seated myself in my chariot (a very small one), and, after being duly warned to "Hold tight!" was pulled backwards up a sort of camouflaged fire escape, called a shoot, into the flies high up above the stage—and there I sat, trembling, and feeling certain that in another minute the whole erection would swing outwards, and that I should go crashing over the footlights into the audience. I did not believe the shoot could be properly secured—it seemed to rock so. To the end of the run I never got over my dread of that wait in the flies, and I used to expend all my smiles (to say nothing of occasional drinks) on the stage carpenter, to insure his not forgetting to fasten the bolts of the scaffolding safely (a most unnecessary exercise of amiability on my part, I may tell you). Needless, the carpenter, was far too good a workman ever to risk an accident of that sort happening! Up there, then, I sat that first night, for what seemed ages, waiting for the cue to begin my "swift glide downwards." At last the cue came, sounding out from far below me:

"Great Juno comes; I know her by her gait,"

loudly proclaimed Ceres. Ye gods! Well might she know her, for down Juno came in spasmodic jerks, the peacock plunging and rearing like a rocking horse in front of her! The rope to which the chariot was attached was wound round a cogwheel turned by hand, and either I was too heavy for the man at the wheel, or the wheel itself was stiff, but whatever the cause, down in jerks I came, and I only hope I was not holding on to the side of the chariot as I did so! At last safety was reached. I stepped out upon the rostrum with what dignity I could, and while a large hand came through the heavens of the back cloth and dragged my steed and chariot off, I proceeded towards the appointed spot from which to "show my blessings." Alas! for dignity, my path was naturally over clouds, and those clouds being solid things of wood and pasteboard, their edges caught, and held, the end of my thin silk dress, till in despair, and to avoid pulling the whole of cloud-land after me, I clutched my garment up with both hands, and stepped over the solid clouds as best I could. How I managed to deliver my speech after that I don't know, but I did get it out somehow, and the lovers were duly blessed, in spite of sounds of convulsive, though stifled, laughter, coming from the corner of the stage where Ferdinand and Miranda lay embraced. To this day Lady Benson gives realistic imitations of "Great Juno" high-stepping over the clouds, holding up her Imperial robe, and showing yards of wrinkled cotton tights (I deny the wrinkles; I'm sure I was much too vain not to have pulled them up tightly; but the pink cotton touch is certainly true, for they were wardrobe tights, and men's at that). Even the Tableau of Immortals at the end of the play was not altogether a triumph, for the lofty pinnacle on which Juno had to recline was such a spiky one—more like the kind of thing an old lady hangs her cap on—that the smile of beatitude with which I started slowly dissolved into one of intense agony!

Lady Benson, Raconteur.

That, again, is Lady Benson's version, and I dare say it is true. She certainly did have the laugh against me on that first night of "The Tempest," but I was able to get a little of my own back before the end of the run. Do you remember the scene when Ferdinand first sees Miranda and they at once fall in love?

FERDINAND: "Most sure, the goddess. On whom these airs attend! Vouchsafe my prayer."

MIRANDA: "No wonder, sir, but certainly a maid—"

But on the night I speak of—it was in Edinburgh—in answer to Ferdinand's tender query, clearly and firmly Miranda replied:

"A maid, sir—and no wonder!" Then they both realised the slip, and went into such fits of laughter that Prospero had to carry on a sort of monologue until they recovered!

It is a terrible thing to "get the giggles," as we call it, on the stage! Every time one tries to speak the voice coming from one's throat sounds so queer, it sets one off laughing again. To return to "Juno." The next day one of the newspapers gave me a long and flattering notice! No doubt it was kindly meant. I expect that the critic who wrote it knew me, for I had lived in Birmingham for two or three years, and so he wanted to give me a helping hand, but I could have almost died of shame; and I hardly dared to face the company at rehearsal next morning—to notice Juno! and such a Juno! and to dismiss, with a line or two, the other really important parts! Of course, the company must have resented it in their hearts, they naturally thought that I had "worked the notice"—I, who would gladly have knifed the kindly critic—but, and this is why I tell the little story, not one single nasty word was said to me about it, and no one was unkind. If you knew stage folk as well as I do, that would speak volumes. There was really very little of that sort of pettiness in the Benson Company.

(To be continued.)

FROCKS AND FANCIES.

Warmth and your Lingerie—The Tea Frock's Importance—Hints in "The Island King"—Miss Jose Collins' Cloak—and Lady Diana Cooper's Hat.

Really, life is very difficult! You remember that nice little verse: "Alas! it is seldom; if ever, that people behave as they should, For the good are so harsh to the clever, and the clever so rude to the good?"

And it isn't only people that make life difficult. It's clothes—or, in winter, the lack of them! Certainly you can't wear much underneath the new evening frocks! But it isn't all of us whose hearts are such furnaces that our bodies remain warm even if scantily clothed. Of course, there is diet. If you eat nice, heat-producing food, and drink nice, heat-producing liquids, you may keep warm in a single thickness of crêpe de chine—but you will almost certainly get fat.

The new knitted chemise vests clinging close to the figure and reaching to the knees are certainly a help, and the newest are so fine that they don't add much to your bulk.

The Lingerie Luxurians.

Of course, what the crêpe de chine garments lack in warmth they make up for in beauty, and the lingerie sets of thick, pure silk crêpe de chine, made by hand, are far too lovely—seems such a waste, I mean, to have them hidden. The new nighties, as you can see by this sketch from Debenham and Freebody's, hang in points and have the low waist line and a satin ribbon sash and picot edge wherever they are not lace trimmed, and I am not sure, at a pinch, you could not go out to a supper party in one and pretend it was a frock.

There's a chemise and knickers to match, and it seems that you can get them in a silk georgette as well. I notice, apropos of what I said last time about pink, that you can buy these lovely garments in this colour and in coral, which is something quite new in lingerie.

The Tea-time Frock.

There is one advantage about winter time—the cosy tea with curtains drawn and nicely shaded lamps and a flickering fire. "Woman's most attractive hour," I heard it called, and so it is—to the woman wise enough to dress her part. That's why, I suppose, in so many places they are making quite practical tea gowns. You can see one below in soft satin; at least, it is practical except for the sleeves of hanging georgette, which need very careful managing when you are handling a teapot. However, it gives you an excellent



Specially sketched for "The Era" at Marshall and Snellgrove's.

excuse for being thoroughly lazy and making him pour out instead. Of course, it is a slip-on affair with an elastic waist, an "on-in-a-minute" kind of frock, of which Debenham and Freebody make a speciality.

Sports Clothes.

Because a stage dress is a stage dress it doesn't mean that it is made of cheap or inferior material. Nowadays these frocks for wear behind the footlights are made of the most expensive materials. All the dresses in "The Island King," at the Adelphi, are perfect in design and perfect in material—but then, they were made by Lucile! The sports dresses were particularly becoming, and Miss Nancie Lovat looked very attractive in her pleated gown of thick white crêpe and a long bodice, round collar and quite short sleeves, and a fine-face cloth three-quarter length sports coat of blue. Who wouldn't go a-flying if they could wear an aviation suit of soft black leather, top boots and cap and all complete, such as they've given Miss Lovat? Motoring, too, would gain added charms if the fair motorist could don a long, bright blue leather motor coat and cap to match!

Hydrangea blue crêpe beauté was chosen for one of Miss Louie Pounds' gowns. It had those wide sleeves of chiffon that begin somewhere round the waist and end at the wrist. The waistband of blue and silver brocade and the little turban of blue beauté completed a charming scheme of colour.

José Collins' Gowns.

I don't think I have ever seen a day—a musical play, I mean—rushed to

success so much on its merits as "The Last Waltz." The frocks were few, and not particularly gorgeous—except,



Specially sketched for "The Era" at Debenham and Freebody's.

of course, those of the heroine of the play and the heroine of the company! The loveliest of Miss José Collins' frocks could not possibly have been appreciated by the audience because most of the time she wore a gorgeous cloak with it—a cloak that will make every woman almost as green with envy as its own emerald hue! Embroidered in gold and silver galon of the narrowest possible type, it had a deep hem of black fox and a collar of the same, and was lined with palest gold brocade. Mark this, you who want to get just that little extra note that means the difference between that ordinary gorgeousness and real attractiveness! Just inside the coat at either corner there is a many-petalled flower of green.

And the frock! Well! Over a slip of crêpe romaine fell the finest net threaded with little crystal beads with a girdle and medallion of diamonds, and it was edged with ermine tails, while, from the waist, a train of silver crushed tissue lined with similar tissue in gold was edged with ermine and ended in still more ermine tails. Beside these she has an all-pink frock equally glittering, and one of ivory and turquoise blue, the latter colour from the hips, and both colours covered with crystals, beads and diamanté. The turquoise blue made loose bretelles, too, one narrow train falling from the left hip.

At the supper party at the Savoy after the first night she came in a long—almost trailing—black chiffon velvet wrap that set quite a new note. And how she sang to us! It seemed to me her notes were even sweeter and truer than they were in the theatre. (Dear Sir Charles Hawtrey sang to us too—but we won't say anything about that!)

Have you seen Lady Diana Cooper's new hat? It is a wide sombrero made of rings of felt of cinnamon, black and yellow—very becoming.

The Great Secret.

How do actresses manage to get such a wonderful poise and to keep their figures? That is what the average woman is always asking me. Do you know what my reply is? Just one word. Corsets! They know the importance of corsets, and do not begrudge time and trouble and expense as long as they can get the right kind—although the question of expense isn't serious nowadays, since it's a strange kind of figure that cannot find a "J.B. Masterfront" to suit it, isn't it?

THE BOHEMIAN GIRL.

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THE PLAY IN PICTURES



Here are probably the last four pictures taken of Marie Lloyd (1, 2, 3, 4). That in private life is the work of the Alfieri Studio. The others we owe to the courtesy of the Gaumont firm. They were taken for the "Round the Town" weekly budget of pictures. Number (5) is Miss Sylvia Cecil appearing in "Angel Face" at the Strand; which also restores (6) Miss Winifred Barnes to the West End stage. Number (7) is a group from the Gaiety success "The Last Waltz."

THEATRICAL GOSSIP.

The Romance of Rosa Lynd—Future of the Aldwych Theatre—Comedie Francaise at the Coliseum—Marie Lloyd's Last Pictures.

Death of Rosa Lynd.

Poor Rosa Lynd died of a broken heart. Those in her intimacy, aware of the romance of her later life, are under no misapprehension whatever on this subject. She cherished the desire of returning to the stage, and had read with great interest the plot of a comic play by Mr. St. John Irvine, which she took home to finish. But illness followed illness—now comes the announcement of her death.

Rosalind, Lady Chetwynd, as she was known in social circles, was an American—a beautiful and charming girl. Her marriage was unhappy—and, in due course, was dissolved. Years later, her former husband succeeded to the title of his father and became Sir Guy Chetwynd. There was a certain element of vanity in the persistence with which Rosa Lynd assumed the style of Lady Chetwynd. The dispute on this point between all the parties became acute when Sir Guy remarried. That was why the name of Rosa Lynd was adopted for the stage, on which the actress had had a much longer career than many imagined who suggested that she had taken it up in a spirit of ennui. Years ago she was a student with Miss Kate Roke, also at the Guildhall School of Music, and played quite a number of small parts. She was a popular success as Mrs. Topleigh-Trevor in "London Pride." In 1920 she took a short leave of the Comedy Theatre, where she produced two American plays, "Why Marry?" and "The Ruined Lady." The former was not a success, but her Anne Mortimer in "The Ruined Lady" was generally allowed to be a very clever and more than promising performance.

The Aldwych Theatre.

From the fact that the licence of the Aldwych Theatre is by way of being transferred to Mr. Tom Walls and Mr. Leslie Henson, it may be inferred that this house will henceforth be the headquarters of the many enterprises of these gentlemen. A thousand-a-week deal has just been made with the libraries in respect of "Tons of Money."

New Revue.

As the name implies, "The Nine O'Clock Revue," which Mr. J. L. Davies presents at the Little Theatre, on Wednesday, Oct. 25, will commence at 9 p.m., and finishes at 11. The book is by Mr. Harold Simpson and Mr. Morris Harvey, while Marie Lillie (sister of Beatrice Lillie) has composed most of the music. The stage settings are designed by Mr. Arthur Weigall, and George Shurley has arranged the dances. The revue is produced by Dion Titherage. The cast includes Miss Beatrice Lillie, Miss Irene Browne, Miss Mimi Crawford, Miss Helen Beltramo, Mr. Morris Harvey, Mr. Bobbie Blythe, Mr. Clifford Cobb, and Mr. Tripp Edgar.

American Differences.

Basil Dean, who went to New York to supervise the production of Mr. John Galsworthy's play, "Loyalties," is on the road home again. A cable brings the news of the great success of the play. On the other hand, "East of Suez" seems to have been a failure in New York. The actress who plays Miss Maggie Albanes's part is described as "an all-star half-cast," and the play as "an archaic and conventional melodrama mechanical in the extreme." Much that assisted the success of "East of Suez" here seems to have been omitted.

"Decameron Nights."

"In Nights" has now been played upwards of two hundred times at Drury Lane. Miss Ellis Jeffry, who used to profess the greatest horror of publicity, had an unpleasant accident the other day, being hurt by a fall of scenery. She has happily recovered.

Three Hundred—Not Out.

To-morrow night "The Bat" will be played at the St. James's Theatre for the three-hundredth time.

Pax Robertson Plays.

On Sunday next the Pax Robertson Salon will produce Strindberg's "The Thunderstorm," and "The Rights for the Soul," by Giacosa, at the Chelsea Art Theatre, Upper Manor-street. The casts will include Leonard Dainton, Keith Hamilton, Bruce Moir, Alex. Robbins, Donald Kinghorn, C. A. Arlwoodson, Catherine Robertson, Hume Lewis, and Miss Pax Robertson. The usual lecture on the authors will precede the plays.

At the Old Vic.

On Monday night "The Taming of the Shrew" will be installed at the Old Vic. The comedy will be repeated on Wednesday and Friday evenings, and on Thursday and Saturday afternoons. "The Taming of the Shrew" will be played in its entirety—the Induction and the epilogue—which is less common, and which restores Christopher Sly to the stage.

What a wonderful performance Charles Glenny gave of the bibulous tinker. But he was condemned to sit on the O.P. side of the proscenium and watch the entire performance. It was a fine piece of pantomime. The Christopher Sly of the Old Vic is Mr. D. Hay Petrie, the Petruchio Mr. Rupert Harvey, and the Katherine Miss Florence Buxton.

"Round in Fifty."

"Round in Fifty" has now been played three hundred and fifty times at the London Hippodrome. It will easily run up to pantomime time, when Miss Clarice Mayne returns to her old home for the production of "Cinderella." Miss Daisy Wood and Mr. Stanley Lupino will be her more important associates.

Last Waltz Party.

There was quite an old-time Gaiety audience to welcome "The Last Waltz" to town on Saturday. Whichever way one turned he saw a celebrity or a pretty face. The directors of the new adventure celebrated the occasion by entertaining the company and a hundred guests or so at the Savoy. It was an unrestrained and joyous party, where the speeches were few and the fun free. If any manager of a variety show should have been present he could not reasonably offer Sir Charles Hawtreys less than £500 a week for the comic song with which he amazed and amused the audience.

Here are some of Mr. Reginald Arkell's lines: "Have you seen mama?" asks the cautious ingenue. "Yes; and I still want to marry you," is the reply. "No brains and lots of money," describes the ideal husband. Comes the bitter comment: "Yes, but he always belongs to the other woman."

A girl without lovers is described as "a centipede without legs." A girl is informed that it is not wrong to kiss your husband, but "most unusual." A woman who is told that her husband must be very happy agrees. "Yes! It says so on his tombstone." The cautious duenna says: "I must look him up in my 'Who's Who's, and Who's Got What!' Of the Kuritania of the occasion we hear that: "A long experience of the Vandalian Court prompts me to gild the dustbin no less than the lily, or the rose."

New Walls-Henson Venture.

A play entitled "The Balance," written by Mr. Leon M. Lion and Mr. Frank Dix, will be produced at Manchester on Monday next by the firm of Tom Walls and Leslie Henson, Ltd.

Actors' Club.

Satisfactory progress is reported in respect of the alterations to the new premises of the Actors' Club, 98, Charing Cross-road. The formal opening will probably take place during the first week of November. There will be a dance at 40, Whitfield-street, this evening.

Lecture Season Begins.

Mr. Edward Marris, managing director of the Playgoers' Club, was due to lecture on "Drama in the Fit-ups" last night. On Tuesday next Mr. Henry Chance New, on discourses on the old-time music hall. On Sunday Mr. Henry Arthur Jones lectures to the Gallery First-Nighters' Club on present-day acting. The occasion is that of the first Ladies' Debate of the season. At the recent general meeting of the club Mr. Arthur Were was elected president. Mr. John Page vice-president, Mr. Harry Major hon. treasurer, Mr. Arthur Bacon hon. secretary, and Mr. L. A. Sterling hon. auditor. The committee now consists of Mr. James Kenny, Mr. H. S. Dowell, Mr. C. F. Sampson, Mr. C. O. St. John Parry, Mr. L. Bloom, Mr. Stanley Jones, and Mr. W. P. Hill. Mr. Were, who is a distinguished Terrier, becomes Worshipful Master of the Proscenium Lodge of Freemasons.

An Amateur Compliment.

For the forthcoming special performance of Somerset Maugham's play, "The Noble Spaniard," the cast has been selected from the members of the Strolling Players, Canterbury Old Stagers, and the Windsor Strollers. The more important parts will be played by Mrs. Arthur Saunders, wife of the India Office official, Mrs. Charles Bartlett, Mrs. L. Waddington, Miss M. Clarke Jervais, Miss Monica Waddington, with Mr. Edmond L. Pattison, Mr. Cyril Roberts, R.B.A., Lt.-Col. C. P. Hawkes and Mr. D. Courtenay Bell. The proceeds will be devoted to the Actors' Benevolent Fund. This is probably the first occasion on which amateurs have performed for the benefit of professionals.

Losses on a Revue.

Before Mr. Registrar Hope, the public examination was held of Gladys Florence Beatrice Dornier Kreutz, carrying on business as Gladys Wilson, and described as of 102, Charing Cross-road, W.C. The liabilities were returned at £4,120 and the assets at £7 5s. 8d. The debtor, it appeared, from 1908 to 1921 was, with the exception of only a few years, engaged as an actress, but during 1921, in partnership with another person, she purchased the rights of the revue entitled "The Whirligig," the price being £3,000. The piece was on tour until the May following, and at that time the debtor's partner retired and received £2,000 as his share in the undertaking. The representation of the piece was continued by the debtor until April last, when she sold for £95 the scenery, dresses, and touring rights. That course was adopted in consequence of losses. A No 2 company of "The Whirligig" was started during October, 1921. That was in partnership with two other persons, but the tour came to an end in January, at which period the partnership was dissolved.

It transpired that the debtor had at times secured financial aid from her father, but that gentleman at last sent a telegram to the effect that repeatedly abused philanthropy was useless. The losses in relation to "The Whirligig" were estimated at a little over £4,000. The undertaking was quite a speculation on the part of the debtor, who had not had previous experience as a manager. She had regarded the revue as a good proposition, and she had a very clever business man to direct affairs at the starting of the tour. She had found it necessary to borrow something over £2,000 in connection with the revue. Debtor attributed her insolvency to losses in connection with the revue. The examination was concluded.

Comedie Francaise for the Coliseum.

During recent years members of the Comedie Francaise have employed their holidays in excursions to other scenes, which have been sanctioned so long as a certain care is exercised not to convey in the announcement an impression that the most august body corporate is on tour. This year Sir Oswald Stoll has been so fortunate as to secure these wandering Thespians, who will appear at the London Coliseum for a month, beginning on Oct. 23.

For the first week Mme. Marie Leconte will appear in "Venise," a play which has never found its way to the English stage, and which will make a deep draught on English sympathy and imagination. It is worth while recalling that its author, Marquis Robert de Flers, is at the moment represented here by "The Return."

During the second week Monsieur Edouard de Max, the brilliant Roumanian, who made such an impression at the London Pavilion last year in an excerpt from Racine's "Andromache," will do scenes from the third act of "Hamlet"—in English, of course.

During the third week Monsieur Georges Berr will do Theodore de Banville's "Gregoire." For the last week the veteran Eugene Silvain, doyen of the Comedie Francaise, and Mme. Louise Silvain, will do scenes from "Le Tartuffe."

Bransby Williams's "Oliver Twist."

An excellent audience, excellent alike both in numbers and enthusiasm, welcomed Mr. Bransby Williams, the celebrated impersonator of so many well-known Dickens characters, on Monday evening in his entirely new version of "Oliver Twist." A cleverly-written play has been woven round the pathetic story, in which the gruesome touches of humour and brightness. Bransby Williams proved himself once again an actor of no mean quality, and was Fagin, the crafty Jew, to the very life. He also showed his wonderful versatility by enacting the crusty old bachelor, Mr. Grimwig, in a highly amusing manner. Miss Mamie Thorpe won the entire sympathy of her audience by her fine rendering of the part of Nancy. Mr. Charles Leighton was a versatile brute as Bill Sikes, while Mr. Frederick Keen as a villain of a different kind, Edward Leard, alias Monks, played the part well. Mrs. Maylie was carefully portrayed by Miss Liana Fielding, and Rose was charming as given by Miss Nina Gerrard.

Miss Katharine Carillon was pathetic as Oliver; Mr. C. Harcourt Brooke a mirth-provoking figure as Bumble; Mr. Douglas Ives a life-like like "Artful Dodger"; Miss Nellie Hook particularly good and smart as Charley Bates; Mr. Fred. E. Derrick quite the burlgar as Toby Crackit; Miss Minnie Watersford excellent as Mrs. Bedwin; Mr. Leslie Barrie dapper and lively as Harry Maylie; and Mr. William Lorrimer deserving of much praise as Oliver's benefactor, Mr. Brownlow. The reception given to the play, and the admirable acting thereof, was most enthusiastic, and after many calls the audience insisted on a speech, which Mr. Bransby Williams ultimately delivered, and in which he thanked the audience for their cordiality and appreciation, and indulged in sundry little anecdotes of a merry character.

An authorised version of Mr. John Drinkwater's play, "Mary Stuart," as played at the Everyman Theatre, Hampstead, has now been published.

PURELY PERSONAL.

Ellen Terry is to unveil a memorial tablet on the house in Bath which was Mr. Siddons's residence. She will speak at a Guildhall banquet later; likewise Sir Squire Bancroft and Mr. Fred E. Weatherley.

Eric Hudson, joint author of the very successful farce, "Ye Gods," has two new plays on the way. Mr. Bromley Challenor may do Mr. Hudson's farce, "New Wives for Old," at the Kingsway during the Christmas season. Herein an elderly wife is transformed into a beautiful girl by the administration of Monkey Gland. Mr. Hudson has disposed of another play to Mr. Robert Courtneidge. This is entitled "The Unfair Sex."

Murray Carrington has had a hearty welcome to Hull, playing Mr. Matheson Lang's part in "The Wandering Jew." Mr. Carrington returns to Hull with his own company, his repertory including "Charles I." This part he has frequently played with much acceptance, although a well-known London critic, with incredible ignorance, spoke of the play as having been a monopoly of the Irving family!

Joseph Poole, of Myriorama fame, one of the pioneers of moving pictures, had a friendly welcome to the Princes Theatre, Hull, recently, with the review entitled "Sky High."

Tubby Edlin, who has made so remarkable a success in "Mr. Budd of Kensington, S.E.," at the Royalty Theatre, declares that he owes his encouragement to address himself to serious acting to a chance meeting with Mr. Herbert Jay at Brighton.

Elinor Glynn, the authoress of "Three Weeks," declares that women are increasing in height so rapidly that the average of the next generation will be six feet.

Actors' Day.

Actors' Day is due on Thursday next, Oct. 19. The Board is anxious to enforce the fact that Actors' Day Fund is not a charity. It is an organisation originated and maintained by actors themselves to provide a fund from which contributors may in cases of necessity apply for loans and grants. This they can do without loss of self-respect or independence. They are merely drawing on their own reserve. The fund, in fact, is maintained by members of the theatrical profession for mutual self-help. Every contributor pledges himself to contribute one night's salary once a year, the advisory board having discretion in cases of special difficulty. No application for benefit can be made until six months at least have elapsed since the first contribution. It is claimed that no other actors' fund deliberately avoids this appeal to the charity of the public. The chairman of the Executive Committee is Mr. A. E. Drinkwater. The address of the Fund is 37, Southampton-street, Strand, W.C.2.

Manchester Playgoers' Club.

Mr. Granville Barker, the new president of the Manchester Playgoers' Club, was unable to attend the opening meeting, his presidential address has therefore been postponed until Sunday, Nov. 5. The lecturer at Sunday's meeting was Mr. Alfred Lugg, who gave an extremely interesting address on "The State of the Provincial Theatre."

Originally it had been the wish of the committee that Mr. Lugg should speak in his capacity as secretary of the Actors' Association, stating the actors' points of grievance in the present dispute. In order to show that the Club wished to form an unbiased judgment, the secretary of the Managers' Association was also invited to visit the Club on the following Sunday, to give the point of view of the other side. This invitation was not accepted, and Mr. Lugg opened his remarks by stating that he would not discuss the dispute, as it was deemed inadvisable that further comment should appear in the Press on the matter until further arbitration had been carried out.

Mr. Lugg spoke of some of the disadvantages the provincial theatres suffer, especially the danger of the bogus manager, the bogus agent, and the bogus actor. He pointed out that while the London County Council requires all theatrical agents to take out a licence, there is no such requirement in the provinces, or anywhere outside the L.C.C. area. Mr. Lugg referred to the average agent as entirely unnecessary, greatly overpaid, and, except in rare cases, as working for the interests of the manager and not for the artist.

Many of the tales of bogus managers caused amusement as well as disgust, and made the audience feel that the Bill shortly being introduced into Parliament insisting that all theatrical managers should be licensed is a very proper and desirable Act. In describing the bad seating accommodation of some theatres, the insanitary conditions of dressing-rooms and behind-stage accommodation (chiefly now to be found only in No. 2 towns), Mr. Lugg concluded that theatrical managers were losing the art of showmanship.

He considered that more attention to the comfort of playgoers, as well as the fare provided, would help the smaller theatres to compete more evenly with the neighbouring cinemas. Mr. Lugg referred to the possibility of civic development of theatrical enterprise, and of his hopes for the municipal theatre as a paying concern which would also be a centre of artistic activity, in which the citizens could take a living interest and which would foster the dramatic instincts and literary talents of the people and prove an incentive to the writing of drama.

Archibald Haddon, the critic of the "Daily Express," who was so badly hurt in a motor-bicycle accident some weeks ago, is at last able to leave the Chester Royal Infirmary, but a month or two must elapse ere it can be decided whether or not another operation is necessary.

Sydney W. Carroll, one of the dramatic critics of the "Sunday Times," lectured to the Bath Playgoers' Club the other day on the art of acting.

Seymour Hicks withdraws "The Man in the Dress Clothes" from the Garrick Theatre on Saturday night. He thinks of taking this very popular play on tour for a few weeks, ere he begins the long holiday of which he greatly feels the need.

Harry Tate places on record the fact that he would have probably abandoned a theatrical career in despair but for the warm encouragement he received one night from Marie Lloyd, at a Peckham performance.

Sarah Allgood and her Irish players are due at Croydon next week in St. John's "Mixed Marriage" and "The Magnanimous Lover."

Gordon Sherry, being ill, was replaced as Peacocks in "The Beggar's Opera" at Golders Green the other night by his efficient understudy, Mr. Geoffrey S. Brodie.

Joseph Conrad has founded a play on his novel, "The Secret Agent," which Mr. J. H. Benrimo and his partners will produce at the Ambassadors Theatre in succession to "Charles I."

Reginald Arkell wrote the first act of "The Last Waltz" on board the Lapland, the second act on board the Olympic, and the third act at Manchester during the process of rehearsal.

Marie Lloyd's Last Pictures.

Of the pictures we give on page nine of Marie Lloyd, three are probably the last ever taken of the lamented artist. We owe them to the courtesy of Messrs. Gaumont, for whose weekly budget of "Round the Town," they were taken. The officials of the studio will not forget her visit to the studio.

There are four flights of stairs; no lift. Marie Lloyd, like Hamlet, was consciously getting fat and scant of breath. She roundly abused everybody, declared it had never taken her so long to reach the gods during her career, invited everybody to share a bottle of champagne which had been brought as a wise precaution; then dressed and gave a show for the picture as careful, as vivid, as amusing as though she had a vast audience.

Here is a liberal selection from Marie Lloyd's songs which may be useful for reference:—

"The Boy I Love Sits Up in the Gallery."
"Oh, Jeremiah, Don't You Go to Sea."
"Whacky, Whacky, Whack."
"Oh, Mr. Porter."
"Madam Duvau."
"Never Let a Chance Go By."
"That Was Before My Time."
"Don't Laugh."
"How Dare You Come to London."
"Poor Thing."
"What Do You Take Me For?"
"Actions Speak Louder Than Words."
"Then You Wink the Other Eye."
"Keep Off the Grass."
"The Naughty Continong."
"Twiggex-vons."
"Among My Knickknacks."
"Johnny Jones."
"Two of Them on Their Own."
"Salute My Bicycle."
"Hullo! Hullo! Hullo!"
"Everybody Wondered How He Knew."
"As If She Didn't Know!"
"Clever, Ain't You?"
"The Coster's Christening."
"Everything in the Garden's Lovely."
"Folkstone for the Day."
"Garn Away."
"It's a Jolly Fine Game Played Slow."
"Run-tiddy-um-tum Tay."
"Silly Fool."
"Tiddly Om Pom."
"Tricky Little Trilby."
"The Wedding March."
"You Can't Stop a Girl From Thinking."
"You're a Thing of Past, Old Dear."
"Customs of the Country."
"I Never Lost My Last Train Yet."
"A Little of What You Fancy Does You Good."
"I'd Love to Live in Paris All the Time."
"The Bond Street Cake Walk."
"Millee."
"She'd Never Had Her Ticket Punched Before."
"Maid of London, Ere We Part."

Death of Walter Howard.

Mr. Walter Howard, who achieved success not only as a prolific playwright and producer, but also as an actor, died early on Friday morning at his residence in Wimpole-street. He will be greatly missed in theatrical circles, where his presence was always welcome. An operation which he underwent a few months ago had serious developments, and the immediate cause of his death was heart trouble.

Mr. Walter Howard was only 56 years of age. He was born at Leamington, and received his education at Stratford-on-Avon, at which town, in 1899, he made his first appearance on the stage, being then a member of a small travelling company. It was not till five years later that he obtained a London engagement, appearing at the Surrey Theatre as Squire Glenville in a play entitled "The Father's Oath." In August, 1896, he played the part of Freddy Barnside in the drama "In Sight of St. Paul's," which was followed by "The Two Little Vagabonds." Mr. Howard appearing as John Scarth. It was in the same year that he tried his hand as a playwright, his first drama being called "The Weaving of the Green." This proved successful, and was followed by a succession of popular plays that won their author and producer a high reputation as a dramatist who knew how to meet the popular demand.

Amongst these may be mentioned "The Midnight Wedding," "He Love Against the World," "The Prince and the Beggar Maid," "The Story of the Rosary," "The Silver Crucifix," and "Seven Days' Leave," which, at the Lyceum, had a notable run of over 500 consecutive performances. In several of these productions he himself sustained a leading rôle. Mr. Howard some years ago expressed the opinion that every drama is better played twice nightly—a short, strong, swift drama—that was what the public wanted. As a dramatist he never had a collaborator, his many plays being entirely his own work. Most of them were first staged at Manchester, the author being in close association with Mr. Percy Broadhead. In 1912, so great had his business grown, that Mr. Howard opened offices in the Haymarket, with Mr. W. H. Hallatt associated with him in many of his ventures, in charge, and Mr. Brownlee Hayes as his lieutenant.

Mr. Howard's last play, "The Under-Dog," was first produced in South Africa about two years ago, and was received there with unqualified favour. Later it was produced by Mr. Percy Hutchinson in the provinces, with the author in a leading part. The deceased was a well-known and esteemed member of the Green Room Club.

Kingston is to have its Repertory Theatre, probably ere Christmas, under the direction of Mr. Michael Raghun. It is months since this project was outlined in "The Era." The new playhouse is to be known as the Independent Theatre. The first production will be a fantasy by a new author.

Comedy and Criminals!

At Portsmouth the Trux Sisters have just had the most irritating experience of a summons in respect of failing to produce alien registration certificates. They were each ordered to pay 8s. costs and advised to conform to the regulations in future. It may comfort them to know that they had a distinguished predecessor in such circumstances—none other than Dame Genevieve Ward, who, although she was honoured with a title, having resided in this country half a century, the supreme adornment of its stage, never became a naturalised British subject. She was nominally American, but legally Russian.

When she was on tour with "The Aristocrat," in which at the St. James's Theatre she attained her last, and not her least remarkable success, she was hauled up by the police of Folkestone. After her usual long walk the splendid octogenarian returned to her hotel to find that the police had been making eager enquiries about her, and that she was wanted at the station. Off she marched again, and, in her deep voice, demanded to see the chief constable, and when, in the delightful manner of the official, he asked whom he had the honour to address, she spread her arms in the best style of the tragedy queen and said, "I am the criminal Ward." The matter was soon adjusted.

Bad News for Deadheads.

A statement to the effect that the Japanese Embassy proposes to distribute 5,000 tickets of admission to the Little Theatre during the run of "The Toils of Yoshimoto" is denied.

Audience Psychology.

Mr. Barry V. Jackson, founder of the Birmingham Repertory Theatre, in a talk to the Birmingham Playgoers' Society, said it was entirely incomprehensible to him why some bad plays met with approval and some good plays met with disapproval. The psychology of audiences was worthy of study by scientists. Repertory audiences were different from general audiences. They came to see the play, not to get out of the wet.

Paraphrased from the Provinces.

For the fourth time Mr. Arthur Carlton, so well known in the theatrical world, becomes Mayor of Worcester—a position he occupied three times between 1916 and 1915—and to which he now returns after an interval of two years. To readers of this journal Mr. Carlton is best known as the lessee of the Theatre Royal, Worcester, not to enumerate a dozen other ventures in the way of popular entertainment in which he is interested. But his activities for the civic welfare of his adopted city have been long and extensive. Mr. Carlton was publicly entertained, costly presents were bestowed upon them, and the portrait of the chief magistrate hung upon the walls of the Guildhall.

Miss Collette O'Neil, having joined the company of the Repertory Theatre, Plymouth, made her first appearance in "John Gay's Honour." Miss O'Neil has, of course, done much good work on the West End stage. Youngest daughter of the fifth Earl of Annesley, she made her first appearance on the stage at the Queen's Theatre in 1915. Meanwhile Miss O'Neil has played in such parts as "L'Enfant Prodiges" at the Kingsway, in Greek tragedy, in many of Miss Gertrude Jennings's little comedies, and in "Abraham Lincoln."

During next week "Caste" will be played at the Nottingham Repertory Theatre, in costumes of the period carefully selected. Miss Ellen and Miss Viola Compton will respectively be Esther and Polly Eccles. Mr. H. Worrall-Thompson will be the George D'Alroy, Mr. Gerard Neville the Captain Hawtree, Miss Lillian Mason the Marquise, and Mr. Henry Crocker the Eccles.

It has been stated that Eccles was drawn from a well-known Nottingham character. There is no evidence in support of this fact. Still, it is possible, for most of the Robertsons in their struggling days knew Nottingham well. The original exponent of Eccles was not an actor at all, but a very famous lawyer, and long time member of the committee of the Garrick Club, the late W. R. McConnell, at whose chambers in the Temple Tom Robertson conducted a reading of "Caste," the members of the party roughly making up to assist.

Mr. H. W. Rowland and Mr. Percy Rowland are now established in their new offices at 15, Chandos-street, London, W.C.2. Mr. Percy Rowland is directing the bookings of the following tours:—Mr. Charles Doran and his Shakespearean Co., Messrs. Murray King and Clark's companies, "Romance" and "Woman to Woman," Mr. Donald Calhoun's musical comedy success, "My Nieces"; Lewin Mannerings' company in "Loyalties"; Mr. Oswald Cray's "Lass o' Laughter"; Mr. B. Mainwaring Dunstan's "Brown Sugar" and the Italian actor-cellist Maresco Marisani in "The Broken Melody." Mr. Rowland is arranging a further tour of Mr. Julian Frank's company, "The Edge o' Beyond," which will begin about the end of January. The booking arrangements of Mr. Sutton Vane's new play, "A Case of Diamonds," presented by Mr. P. C. Townsend, are also in Mr. Rowland's hands.

For playgoers who live in the Cricklewood-Hendon district and are devotees of lawn tennis, we should like to point out that they can continue their favourite sport, undeterred by the weather conditions by joining a winter club that is being run on sporting lines, and has taken for its purpose part of the former aeroplane factories situated on the road to Hendon not far from Cricklewood Broadway. The club possesses ten excellent covered courts of natural concrete, and in addition there are badminton courts, a splendid dance room, a billiard room, a bridge room and a ping-pong room in the making. At present there are 600 members, and the committee hopes to raise the number to 1,500. The subscription is moderate; a well-known tennis player is to be engaged as professional; and the extension of the Hampstead Tube to Edgware next year will bring it within easy reach of the West End.

PREMIERES OF THE WEEK.

"THE LAST WALTZ."

At the Gaiety.

Musical Comedy, in Three Acts; Music and Orchestration by Oscar Straus; English Version by Robert Evert and Reginald Arkell; Produced at the Gaiety on Saturday, Oct. 7.

General Krasian..... Mr. Alfred Wellesley
Baron Ippolito Mekowitch.....

Prince Paul..... Mr. Bertram Wallis
Lieutenant Jack Merrington.....

Captain Kaminski..... Mr. Kingsley Lark
Lieutenant Labinski..... Mr. Pop Cory

Mr. C. H. Raymond.....
Ensign Orsinski..... Mr. Geoffrey Startin

Vladok..... Mr. Leonard Russell
Officer of the Guard..... Mr. Frank Perfit

Countess Alexandrowna.....
Miss Amy Augarde.....

Annuschka..... Miss Violet Marley
Hannuschka..... Miss Cecile Bishop

Petruschka..... Miss Molly Harben
Babuschka..... Miss Vesta Collins

Vera Lisaveta..... Miss José Collins
Armed with kudos from the Continent and

the provinces, "The Last Waltz" arrived
in London at the Gaiety Theatre on Sat-

urday night and won on its own merits a
tremendous success. The music betrays the

practised, talented hand of the author of
"The Chocolate Soldier," and is as dreamy,

haunting and sensuous as any that Oscar
Straus has written. There is a captivating

waltz, or rather there are two captivating
waltzes, that thread themselves through the

play in that attractive Viennese way with
which we have become familiar, and there

is further a wonderful "Mirror" song (per-

fectly sung by Miss José Collins) that re-

vivified the principal parts in the affec-

tions of the Continental audiences and will

in all probability become just as popular

here. Also there is a fine rousing song

with a ringing chorus in the first act for

the soldier hero, a most attractive dance-

duet for the second pair of lovers, and a

remarkably pretty song in the last act for

Miss Collins, "Just for a While." The

rest of the music is far above the level of

the average musical comedy—in fact, it

lifts it at times to the level of light opera

and causes it to remain the outstanding

feature of an exceptionally fine production.

The story is as full of romance as any

told by Anthony Hope. The Regent of

Vandalia, the libertine Prince Paul, insults

the beautiful Countess Vera by attempting

to kiss her in public, and for the insult

the sword is drawn against him of a gal-

lant young English officer, Lieutenant

Merrington. For this, Merrington is con-

demned to be shot. The night before his

execution he asks and is given permission

to attend a ball at the house of his gaoler,

General Krasian. At the ball he meets

Vera for the second time, and with her

dances and sings his "Last Waltz." We

must own that we were a little disappointed

in this—not in the music, which is de-

licious, but in the neglected full dramatic

effect. Vera arranges Merrington's escape,

and there are some exciting moments when

we view the train in the distance believed

to be carrying the prisoner to safety and

hear the comments of the Vandalian officers

on the disregard of the Englishman.

Of course Merrington prefers death

to a broken parole, and returns at the right

and dramatic moment. In the last act

Messrs. Robert Evert and Reginald Arkell

have made some slight deviation, in which

the Countess Vera goes of her own free will

to Prince Paul to intercede for Merring-

ton's life. In the English version the

Prince has had the entire party arrested

and brought to his Palace, with the inten-

tion of satisfying his vengeance on Mer-

ington and renewing his advances to Vera.

There is an emotional scene between Vera

and the brutal Prince (splendidly done by

Miss José Collins and Mr. Bertram Wallis),

the woman pleading with the man to be

"Prince enough to be a man," singing

very touchingly to her absent lover, and

answered by his voice in the distance, and

finally winning her way and his release.

The Acting

Miss José Collins sings the delightful music like the artist she is. She throws herself heart and soul into the part, and gets some good dramatic effects in the emotional moments of the play. We have never heard Miss Collins in better voice or singing with more perfect technique. Mr. Kingsley Lark made a very attractive hero, sang capital, and gave a vigorous and sympathetic piece of acting. Mr. Bertram Wallis was beautifully powerful and brutal as Prince Paul, but to our regret we had no song from him. Mr. Billy Leonard's humour, quaintly pathetic and spontaneously funny, is very well served in the part of the much-engaged young man, and for him and that dainty little comedienne Miss Vesta Collins there is a delightful duet that scored a big success. Mr. Arthur Wellesley did very well indeed as Vera's mother. Mr. Pop Cory was more than adequate in a small part.

The whole production, which is under the direction of Mr. Robert Evert, is splendid and artistic. Its immense popularity is already assured.

"THE ISLAND KING."

At the Adelphi.

Musical Comedy, in Two Acts; Book and Lyrics by Peter Gawthorne; Music by Harold Garstin; Produced at the Adelphi Theatre on Tuesday, Oct. 10.

Chief Petty Officer Hopkins.....

Admiral Lord John Fairchild, R.N.....

Commander John Fairchild, R.N.....

George Bishop.....

Vivienne Fairchild..... Phyllis Joyce

Estelle..... Gladys Tudor

General Sir George Baynam.....

Alfred Clark.....

Louie Pounds.....

Nancy Pounds.....

Robert Child.....

Chas. F. Cooke.....

Marston Garsia.....

Fred Vigay.....

Ernest Hill.....

Fred Forrest.....

Austin Camp.....

J. Elleson.....

Princess Poppala..... Dorothy Shale

Prince Karan Gypopolus.....

Peter Gawthorne.....

Conway Dixon.....

Townsend Whitting.....

A new word has been given to the Eng-

lish language in "The Island King," which

was produced at the Adelphi on Tuesday.

It is "bottleism," and is used to describe

the chief ailment of "Oppy" Hopkins,

the part in which Mr. W. H. Berry returns

to the Adelphi. Any play that would bring

back Mr. Berry to the stage which he has

graced so long should be sure of a wel-

come, but in point of fact "The Island

King" is merry and bright, if not brilliant.

Something remains to be done in the way

of pruning and polishing, but with its pic-

turesque scenes and tuneful music the play

should bid fair to be added to the list of

Adelphi successes.

"Oppy" Hopkins is chief petty officer in

the Royal Navy, and his travels have taken

him to a mysterious uncharted island

called Etaria, where he has made friends

with the Princess Poppala ere sailing

away. The King of the Island, which deals

in pearls, the Princess comes to England

to seek out Prince Gypopolus to take up

the reins of Government and resist the en-

croachments of a pirate called Jackson.

She finds him at a riverside regatta, but

he declines to leave England. "Gyp" has

been making violent love to Mary Bay-

nam, greatly to the annoyance of her

"boy," Commander John Fairchild, who,

however, has not been indifferent to the

charms of the Princess. Jack and "Gyp"

are matched in a sculling race, and in the

result Jack wins the island.

Scintillating mischief, however, "Oppy" sets

off for Etaria by aeroplane, and is con-

fronted by "Gyp," who turns out to be

the pirate Jackson, and demands all the

pearls the island possesses by the next

morning. Meanwhile Jack arrives, also by

air, and accompanied by Mary, disguised

as a mechanic. This little subterfuge en-

ables her to discover that Jack is true to

her, and to bring their little tiff to an

end. A yachtful of Britishers arrives, and

the pirates are soon rounded up. "Oppy"

being left to marry the Princess and be-

come the Island King.

Two tunes at least linger in the ear.

They are those of "Contrary Mary," a

delicate air sung by Mary Baynam, and

the Island song, a tenderly expressive

ballad allotted to the Princess. There is

graceful sentiment, too, in "My English

Rose," sung by Jack Fairchild, and

melody allied to satire in "Big Ships are

Sailing," rendered by the Prince.

All the characteristics of a Berry part

are found in that of "Oppy" Hopkins.

There is real humour in his song, "Wil-

liam of Normandy," and a topical ditty,

"There's Nothing Like Change," is cap-

able of endless development. Mr. Berry's

distinctive drollery kept the house hilari-

ous throughout the evening.

Miss Dorothy Shale made a success as

Princess Poppala, a character not very de-

finately drawn. Though she showed a slight

evidence of the laryngitis, for which in-

dulgence was asked, she sang well and

tunefully. Miss Nancy Lovatt gave a fresh

and fragrant impersonation of a sweet

English girl as Mary Baynam, and sang

with charm. One of the hits of the evening

was made by Mr. Peter Gawthorne,

who quite lived the part of the yellow-

skinned Prince and pirate, his fine voice

being in evidence, both in song and di-

alogue. Singing honours also went to Mr.

George Bishop, who made Commander

John Fairchild every inch a British sailor.

Mr. C. M. Lorne as a genial admiral, and

Mr. Alfred Clark as a peppery general,

contributed some merry moments. Mr.

Conway Dixon was an impressive High

Priest, and Mr. Townsend Whitting an in-

tense island wizard.

The ballets and ensembles had the ad-

vantage of being arranged by Miss Phyllis

Redels, assisted by Zelia Raye, who shared

the special dances with Barbara Rae. The

two sets, "A Riverside Club House" and
the "Island of Etaria," both of which are
admirable, did credit to the practised brush
of Mr. Barker.

There were a few "boos," mixed with
cheers, at the end of the play, but they
were decidedly in the minority, and were
distinctly puzzling to the bulk of the audi-
ence. Responding to calls for a speech,
Mr. Gawthorne said he was glad, in his
first play written with Mr. Gaston, to be
the means of bringing back Mr. Berry to
his old home, and also to show that an
all-British play was possible.

"THE CAT AND THE CANARY."

At Portsmouth.

Play; Produced at the Theatre Royal,
Portsmouth, on Monday, Oct. 9.

Roger Crosby..... Mr. Morton Selten

"Mammy"..... Miss Esme Beringer

Harry Blythe..... Mr. S. J. Warrington

Susan Silsby..... Miss Auriol Lee

Cecily Young..... Miss Shiela Courtenay

Charles Wilder..... Mr. Evan Thomas

Paul Jones..... Mr. Frank Denton

Annabelle West..... Miss Mary Glynne

Henricks..... Mr. J. C. Aubrey

Patterson..... Mr. Caleb Porter

The first appearance in England of that

thriller, "The Cat and the Canary," was

at the Theatre Royal, Portsmouth, where

it was presented on Monday evening by

Messrs. Grossmith and Malone, prior to its

production at the Shaftesbury Theatre on

Wednesday, November 1. The play, by

John Willard and now in its second season

at the National Theatre, New York, was

accorded a magnificent reception at Ports-

mouth.

The plot opens with a midnight meeting

in the library of Glenclyff Manor, on the

Hudson, where, according to the extraor-

dinary bequest of one Silas West, an eccen-

tric old man (who had died twenty years

ago), six of his descendants had assembled

to hear which of them had been selected

as the fortunate one to inherit his house

and estates. The will reveals Miss Anna-

belle West as the sole heiress, and

"Mammy" Pleasant, a West Indian woman

of repulsive aspect, who is the housekeeper,

hands Miss West a sealed letter, which she

says was given to her by Silas West, and

is to be read only in the privacy of her

bed-chamber. Suddenly there bursts into

the room a burly official in uniform, who

announces that he is a keeper at a neigh-

bouring asylum, from which has escaped

a dangerous maniac. Crosby, who has

ridiculed the idea of ghosts, but has had

his suspicions aroused by finding that the

will and the accompanying letters have

been tampered with, approaches the library,

where Annabelle is alone, to warn her of

some impending danger, when, while he

stands talking to her and her book is

towards him, a section of the bookcase

opens, a pair of grisly hands protrude and

drag him into a hidden passage. Annabelle

turns round and, finding Crosby gone,

screams in her alarm and astonishment,

but her companions disbelieve her state-

ment and hint at insanity. While search

is made for Crosby, Annabelle retires to

Hovenden's British Grease Paints

These paints are manufactured at our Factory. Guaranteed pure, colours perfect.

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THURSDAY, OCTOBER 12, 1922.

A CALL TO THE BALL.

THE autumn campaign on behalf of the Variety Artists' Benevolent Fund and Institution has opened. In other words, preparations for the Variety Ball, which is to be the event of the season, have begun.

Event of the Season.

Mr. R. H. GILLESPIE, the President of the Fund, is entering heart and soul into the work, and among other managerial magnates on the executive are COL. GILLESPIE, SIR OSWALD STOLL, SIR ALFRED BUTT, MR. FRANK ALLEN, SIR WALTER DE FRECE, MR. JULIAN WYLIE, MR. ANDRÉ CHARLOT, MR. ARTHUR CROXTON, MR. FRANK BOOR, and MR. G. F. REYNOLDS. Stars of both the theatrical and variety stage are represented by MISS GLADYS COOPER, SIR GERALD DU MAURIER, MR. GEORGE ROBEY, MR. BILLY MERSON, MR. BRANSTY WILLIAMS and MR. JOE ELVIN, the founder of the fund. Included in a long list of notable names who have definitely promised their aid on the Committee are LORD LUGAN, SIR WILLIAM BERRY, MRS. R. H. GILLESPIE, MR. J. A. HARRISON, MR. ALBERT VOYCE (Chairman of the Variety Artists' Federation), MAJOR HAROLD WERNER (the head of the great hospital rally of some months ago), and LADY ZIA WERNER, whose interest in philanthropic functions is so well known. Finally, the organisation of the ball is in the hands of Mr. HARRY MARLOW, who carried out last year's function so satisfactorily.

Little more than a month remains to perfect the arrangements, and to effect the desired record it will need not only the best efforts of the ladies and gentlemen of the Committee, but the help of the rank and file of the profession, who can do so much in making the occasion known to the general public.

The need of the Fund is greater than ever. Since the war ended the expenditure has risen from £6,000 to £9,000, and the resources of the Society have diminished as the cost has increased. During the "boom" in amusements money was much easier to get, but recent times have told the tale of halved donations and fewer subscriptions. With the slump in business has come an increase among the necessitous of the profession. At the moment the Fund is responsible for the maintenance of 125 people. There are 43 inmates of Brinsworth, and 82 outside pensioners, irrespective of emergency cases, which run into scores every week.

The necessity of Covent Garden Theatre being filled on November 16 is therefore obvious. The attractions of the ball are expected to surpass even those of last year. Footlight favourites and other famous folk will associate themselves in making the night a memorable one, and many ingenious surprises are in the making. It is hoped that all those who generously purchased boxes last year will repeat the process this year. The price of admission will be two guineas for the first twelve hundred tickets sold, and after that the charge will be three guineas.

One interesting innovation at least will be made. The most popular toast at convivial gatherings is usually that of "Absent Friends." At the Variety Ball there will be an "Absent Friends" Box. Many artists who would otherwise be present will, on account of their engagements, be too far away, but by purchasing a ticket they can have their names posted on the "door of the Absent Friends" box, and can thus assist in spirit at the gathering. Two subscribers to the box have already been enrolled—MR. GEORGE BASS, who will be in South Africa, and MR. HYMACK, who will be in America.

The idea might well be enlarged. We make the suggestion that a special box be set apart for provincial managers. Except in a few instances, local managers cannot leave their posts to come to London, but there are many who would like to signify their interest in the function, and to know that, though far away, they would be in the minds of those fortunate enough to be present.

AS YOU LIKE IT.

Drury Lane's Decision.

PANTO.

And the decision's final. No Butts!

The Haymarket is described as a Nash theatre. And across the way, until recently, was an Asche theatre.

Is W. H. Berry Funny?

—Asks a contemporary. Yes, Berry funny.

"The Era" last week referred to Berry as being "a great reader at large." But he's quite harmless. Why shouldn't he be at large?

1st Actor: "Have you had a good career?"

2nd Actor: "Very. Right out of the stage door."

The Golden Rule

E. V. Lucas, who is joining the ranks of playwrights, is referred to as an essayist. There's nothing like trying.

He says, by the way, that his favourite letter is W. Some other folk prefer L & d.

Many an actor who aims at the heights is aimed at from the heights.

In Russia.

Band conductors banned.

And in America: Cochran is arranging to bring over "Shuffle Along." It should be a good deal.

Congrats to Austin Fairman for understudying both Charles Hawtrey and Geoffrey Tearle. He's a wonderstudy.

Suppose they both fell ill on the same night. He'd have to divide himself in parts.

THE PLAY IN PARIS.

Oriental-Occidental Marriage Problem—A Boxing Vaudeville—"La Dent Rouge" at the Odeon.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The past week has been extremely busy, without anything sensational to report. On Wednesday we had an important premiere, nevertheless, in the shape of a four-act piece, "L'Insoumise" (The Unsubmitted), by Pierre Frondaie, produced with an artistic setting and strong cast at the Theatre Antoine. The subject is tempting, but the author does not appear to have taken full advantage of his opportunity. Fabienne is a rich young Frenchwoman brought up in America, determined to retain her full liberty, but the dictates of the heart prompted her to accept the offer of marriage by Frazil, a handsome Moroccan chieftain, who has been educated in England. They pass their honeymoon in France, but a scene of jealousy is witnessed when Fabienne invites Jean, a former platonic flirt, to dine with them. Frazil is as jealous as the Moor of Venice, and orders his wife to countermand the invitation. Fabienne obstinately refuses in the presence of other friends, and goes off to dress. Frazil reflects on the words of the Prophet: "The race that confides its destinies to a woman cannot prosper." He abandons his wife to return to his harem at Fez, discarding the frock-coat for the gandoura. But Fabienne pines for her husband's presence, and, accompanied by her inveterate friends, joins him one day in Morocco. She would be willing to remain, but abhors the idea of being compelled to live in a harem, and the predominant craving for imaginary freedom again causes a rupture. This time, however, the husband is in his native country, and refuses to let her go until her plea for divorce is judged by the Sultan. Frazil is legally right; he has strictly observed the Koran: he is a wealthy prince of a powerful tribe. The Sultan decides there is no ground for a separation. Fabienne then reluctantly accepts the proposal of her French friends, accustomed to visit the palace, to assist her in escaping. The sentry is slain, Frazil knocked out, and the imprisoned European flees with her rescuers. In the fourth act she is living with Jean at Biarritz. Frazil has recovered, and traces his wife. He cannot tolerate her possession by another. Fabienne still loves her husband, and falls into his arms; but he intentionally wounds her with a poisoned ring and she dies, while the Arab silently vanishes. Vera Sergine impersonates the passionate wife, desirous of following her Man but haunted by the conception of "independence." She is a slave to her love, but always insoumise at the opposition to her freedom. The conscript who fails to present himself at his regiment is officially branded as insoumis which is just the other way about. Charles Boyer sustains the rôle of the jealous, ardent, authoritative Arab Prince whose sojourn at Oxford has not effaced an Eastern fury when opposed. Mary Marquet is a pretty, talkative friend, with a meek husband portrayed by Geo. Flateau; Manly is the convincing platonic friend that Fabienne would have done better to marry—but then there would have been no "Insoumise" for Pierre Frondaie to write about.

"Chouchou, Poldi Plame." This is a sporting farce in the usual three acts, by J. Bouquet and Alex Madis, produced Friday by E. Roze at the Theatre des Nouveautés. Brodelet de Surville, alias Chouchou (Paul Bernard), has had his allowance cut off because he has refused to quit the sweetheart of his own choice (Regina Camier) and marry a rich American (Yolande Laffont). To earn a living going in for professional boxing, and the Trianon.

"Un Ange Passa." The Theatre du Boulevard (ex-Eden) reopened Thursday with a revival of the bright 3-act comedy, "Un Ange Passa," by Jacques Bousquet and Henri Falk. This playhouse is perhaps a bit too large for a work specially written last year for one of the many tiny Parisian theatres, but it seemed to please the critics.

Other Revivals. On Friday we had the return of "Dédé" to the Bouffes, with the versatile Maurice Chavalier in his original rôle (the part to be sustained by Joseph Coyne when this operetta is given in English at the Garrick, London, in a couple of weeks).

The same evening the Opera revived "La Légende de Saint-Christophe," 3 acts (6 tableaux), poem and music by Vincent d'Indy. At the Renaissance "La Danseuse Rouge," the 3-act drama by C. H. Hirsch, adapted from his novel, with Cora Laparcerie and G. Colin in the parts they created last spring. At the Theatre des Ternes the 4-act melodrama "Gigolo," by Edmond Tardé and Decourcelle.

M. Choisy presented at the Grand Guignol a new programme (at least he charged it) on Wednesday, reviving "Les Pervetres," 2-act drama, "Le Sacrifice," 1-act comedy by Jean d'Azagran, from a story by H. Devermois, and other items of his repertoire.

On Thursday also there were a couple of changes. "Monsieur Dumollet," the operetta produced during the summer at the Vaudeville, migrated to the Gaité, while "Paradis de Mahomet," the musical comedy of Planquette, was resuscitated at the Trianon.

THE DRAMA IN AMERICA.

"La Tendresse"—"Rose Bernd"—"On the Stairs"—"Spite Corner"—"Loyalties"—"East of Suez."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 30.—This has been an eventful week, with such important openings as John Galsworthy's "Loyalties" at the Gaiety, W. Somerset Maugham's "East of Suez" at the Eltinge, Bataille's "La Tendresse" with Henry Miller and Ruth Chatterton at the Empire, and "Rose Bernd" with Ethel Barrymore, at the Longacre. Well received by the press and public, all of these offerings are likely to be well patronised during the next month or two at least. Nearly all of New York's half a hundred playhouses are now in full swing, and although they are so numerous and so close together in some places that one sometimes wonders how they can all be filled, there are few vacant seats to be found in any of them after the curtain is up. Judging from the crowds to be seen on Broadway and the side streets in the vicinity of Times Square at theatre time business surely is booming.

"La Tendresse." It was at the Empire Theatre, where Henry Miller has just scored one of his greatest triumphs, that he first made himself popular about thirty years ago. His present success has been achieved in a characteristically French play by Henri Bataille. It has a great scene at the end of the second act, in which Paul Barnac drives his mistress from the house after he has discovered her perfidy and reproduced the conversation that she has but recently exchanged with her visiting lover as part of the dialogue of a play which he pretends to have written for her. Barnac is a middle-aged scholar of high repute, who has become infatuated with the lovely actress, Marthe Delières. Warned by his friends, he sets a trap for her—one of ancient pattern, by the way. Having told her of his intended absence he employs his secretary to take note of what happens from behind a curtain, and gets all the confirmation he needs. When the play is rehearsed the wretched woman is overwhelmed with grief and terror. She grovels at his feet, sobbing out protestations of love and prayers for pity and pardon. But Paul is resolute, and in the presence of the friends he has summoned he casts her off. Ruth Chatterton as Marthe Delières, shared Mr. Miller's triumph in this scene, and with him was repeatedly recalled. The third act is less exciting. The scene is Barnac's home two years later, and there

is somewhat laboured progress toward a reconciliation. The character of Fernald was admirably sustained by H. Cooper Cliffe. The Monsieur de Cabriac of Elmer Brown, and the Mile. Louise of Marguerite St. John deserve a word of praise.

"Rose Bernd." More than one reviewer waxed enthusiastic in praising Ethel Barrymore's portrayal of Rose Bernd, the peasant girl whose fate forms the theme of the three-act play by Gerhart Hauptmann, which was written twenty-five years ago, but has only just reached our stage. It was selected as the play to inaugurate Miss Barrymore's eagerly anticipated season at the Longacre Theatre, under the management of Arthur Hopkins. The consensus of critical opinion is that "Rose Bernd" is a dull and hard play made tolerable by excellent acting. The original version has been condensed and translated by Ludwig Lewisohn. The heroine is a girl of the fields, who sinks through her love for one man and her surrender to another when he threatens to expose her intrigue with Christopher Flamm, the local magistrate, who has a bed-ridden wife. Miss Barrymore's performance has been hailed as her greatest achievement. The supporting company has been well chosen, with McKay Morris as the villainous Streckmann, Dudley Digges as Flamm, William B. Mack as Rose's bigoted father, Charles Francis as her equally bigoted suitor, and Doris Rankin as Bernd's invalid wife.

"On the Stairs." Arnold Daly impersonates the Swami Abhukavanda in this three-act "thriller" by William Hurlbut, now running at the Playhouse. Merritt Lane, who has been the sweetheart of Elsa Carroll, an extremely wealthy young woman, is disconcerted when he finds that Elsa has succumbed to the spell of the Swami, and determines to show him up. A neighbour is robbed of her jewels, and the Swami is asked to read his crystal to discover the culprit. The crystal "discloses" that the jewels may be found in Merritt Lane's home—and they are. Elsa's birthplace, an old house near by, has been rented after being vacant for many years, stories of an unruly ghost having frightened prospective tenants away. Most of the action takes place on the stairs of this house, which the Swami

VERSATILITY.

By ALLAN AYNESWORTH.
(In an Interview.)

Playing a Part.

If an actor is really worthy of his job he is prepared to "play as cast"; he will play the part that comes his way. He will not merely "walk through" his part, disguising his inability to act under a cloak of so-called "naturalness." There is, of course, great merit in what may be called a naturalistic school of acting; but it is liable to be made a refuge for those who are not truly versatile. The real actor will invest with a seeming outward naturalness a part which is really quite unnatural to him. This constitutes characterisation or colour, which can be put into every part an actor undertakes. The modern young man does not naturally speak, think, or move as did the Victorian dandy, the Georgian "Beau," the Cavalier, or the Arthurian prince. Such a part is unnatural to him, but if he is worth his salt he will play those parts with an assumed ease and grace which may cause the ignorant and unthinking to suppose that no great training, experience, or acting ability is called for.

In Revue.

In 1919 I was appearing in the revue "Tails Up" at the Comedy Theatre, but even before I had actually played in revue I was convinced that it was a form of entertainment offering magnificent opportunities for the so-called "legitimate"

ence. And I maintain that the training in versatility provided in revue, as every other school of acting, is a valuable means to bring out in the young actor across such real sound acting capabilities as he or she may possess.

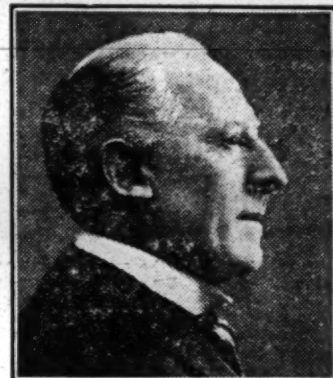
Grooviness. The curse of the present-day stage is its grooviness. Too often an actor is cast for a particular part merely because he looks suitable for it, and has been successful in that kind of part. In consequence, he will constantly be cast for similar parts for the rest of his career, if he does not break away and show that he can get away from his own personality.

Now what is the natural result of all this? Well, the plain fact is that quite a large number of people are playing on the stage to-day who are not really trained actors and actresses. Just one part they play repeatedly, and one only, although under various disguises. If a manager casts them for an entirely different kind of part they are an ignominious failure. But on the other hand, if such an actor or actress is really possessed of true acting talent, the chance-success of "the part that suits" may for ever prevent the development of that talent. "The part suits you—fits you like a glove!" What a dreadful thing for an artist to be told! It is the fault of the impresario of the present time; they lack a fine imagination. The actor should suit the part, not the part suit the actor. The actor is an artist, not a tailor.

I tell you that versatility is repressed, not encouraged. I do not want to drag in too much of the personal note, but I take it as one of the greatest compliments I have received in my rather long and varied career, that in "The Dover Road," at the Haymarket, as in "The Circle," quite large numbers of people in the auditorium never recognise me as the Butler, until the lights go up in the first interval, and they have time to search their programmes.

Dramatic Experience.

The youngsters of to-day are deprived of the many opportunities of really learning their business seriously, which we in our young days enjoyed. I am glad to see, however, many signs that they are determined to create for themselves those acting opportunities which are denied to them under the modern touring system. I am more than pleased that my friend "Proscenium" was lately hammering away at this point in "The Era." It is breadth of dramatic experience, no matter under what trying conditions, which alone will teach our young folk to carry on the great order; they are frequently full of scintillating wit and brilliant satire. And all this notwithstanding, talent is immature until developed by the hard knock of real practice in the theatre. Personality cannot exist in contact with the audience. I am an old actor, and I have played in everything—farce, comedy, drama, pantomime—and I say quite confidently that there is in our midst latent talent, and an amount of dramatic ability, which will more than maintain our stage at its highest level, if order coming on among our youngsters, the profession itself sees to it that means of training and of active experience are provided for the exploitation of such talent.



ALLAN AYNESWORTH.

actor. My actual experience of that form showed me that my opinion was well founded. The best of modern revues contain, very often, dramatic writing of a high order; they are frequently full of scintillating wit and brilliant satire. And all this notwithstanding, talent is immature until developed by the hard knock of real practice in the theatre. Personality cannot exist in contact with the audience. I am an old actor, and I have played in everything—farce, comedy, drama, pantomime—and I say quite confidently that there is in our midst latent talent, and an amount of dramatic ability, which will more than maintain our stage at its highest level, if order coming on among our youngsters, the profession itself sees to it that means of training and of active experience are provided for the exploitation of such talent.

has rented, intending to gain possession of Elsa and her fortune. The supposed ghost is really a mechanical contrivance which the Swami has rigged up at the head of the stairs, and which is responsible for most of the thrills. A detective is the first to walk into the trap, and as he reaches the top step he falls dead. The Swami is proved in the end to be a thief and murderer, and is killed by Elsa's lover. Mr. Daly, as the villainous Hindoo, gives a fine performance and is supported by an excellent company, including Fuller Melish, Margaret Dale, James C. Crane, and Effingham Pinto.

"Spite Corner." Frank Craven is the author of this three-act comedy, which John Golden has just produced at the Little Theatre. It is written in Mr. Craven's best style, which means that it is both humorous and human. Moreover, it is cleverly acted by Madge Kennedy and a well-chosen cast. As is well known, Mr. Craven never depends on his plot to carry the play to success, and in this instance the plot is so slight that it can be told in a few words. There is a love story and a feud between the Deans and the Lattimers that culminates in a fight for the possession of Elizabeth Dean's shop. And, of course, the young fellow Elizabeth loves is a Lattimer. It is the characterisation that counts. A more

interesting and amusing lot than the townspeople in this play it would be hard to find. They are real people, portrayed in a real and natural way.

"Loyalties." Basil Dean's production of John Galsworthy's play, which Charles Dillingham has brought over from London and is now offering at the Gaiety Theatre, has aroused keen interest and been made the subject of lengthy newspaper notices. It is acted by the London company, who give an uncommonly smooth performance of a most absorbingly interesting play. James Dale's embodiment of Ferdinand De Levis stands out conspicuously as a fine piece of acting, and Charles Quartermaine is excellent as Capt. Ronald Dancy. The reception accorded to this play gives promise of a long run.

"East of Suez." Presented here in five scenes, or two less than are given in the London version, Mr. Maugham's "East of Suez" has been pronounced the most engrossing play of the season, and melodrama at its best. Florence Reed plays the part of Daisy for all it is worth, and scores a big success. John Halliday does exceedingly well with the thankless rôle of George Conway. Leonard Mudie is good as Henry Anderson, and Geoffrey Kerr gives a capital performance as Harold Knox.

BEHIND THE SCENES.

It is understood that Gordon Bostock intends to produce, whenever "The Broken Wing" needs a successor, "a comedy of manners."

A famous lyric artist by no means looks her best when she's been crying.

A couple of journalists at "The Last Waltz" dress rehearsal wished, they said, they'd been "bus conductors."

The latter, by the way, always shout "Gaiety Theatre!" now, instead of "Wellington-street!"

The fact that 300 is the lowest figure sent in, in connection with the Adelphi house competition, is good-omenous.

"When a big new play is coming on," says a box-office keeper, "ten new papers suddenly appoint dramatic critics."

How a young actress can be deemed fit for big blue-blood parts, when her accent would be called suburban by Suburbia, passes comprehension.

Melba's composer nephew is to have his West End premiere—that of a very successful comedy—adapted.

A man on the Embankment at four a.m. last Sunday told his companion that though "The Last Waltz" would have nine million performances.

Says a manager: "If your West End company is a rush-to-catch-the-tube-bus or tram-home company, you'll never have a stalls success."

THE VARIETY WORLD.

A Word to the Wise—Harry Day's Next—Stars for the Pantomimes—Managerial Changes.

Death of Marie Lloyd.

The funeral of Miss Marie Lloyd will take place at Fortune Green Cemetery at 12 o'clock to-day (Thursday). The cortege will leave 37, Woodstock-road, at 11 a.m., and the service will be held at St. Luke's Church, Platts-lane, Hampstead, about 11.45. The vicar, the Rev. Daniel Bartlett, will officiate. It is requested by the relatives that all flowers should be sent to "Oakdene," Finchley-road.

A Word to the Wise.

Owing to the remoteness of music hall artists in acquainting managers of their whereabouts, especially at the week-end, they often lose work. One management last week which had a sudden disappointment, and wanted a deputy, wired and telephoned for about a dozen artists who were believed to be at liberty, and in every case but one the messages failed to reach their addressees. That lucky one got a week's contract simply because he had taken the trouble to send his address in.

G. H. Chirgwin.

At the time of going to press we learn that the condition of G. H. Chirgwin is about the same.

The Next Harry Day Revue.

Early next month Mr. Harry Day will produce a new revue entitled "Radios" at the Bristol Empire. Meanwhile Mr. Charles Henry, Mr. Day's producer, and Mr. Gilbert Brown, Mr. Day's general manager, are working hard with Mr. Day himself to surpass "Rockets" and "Crystals."

Holborn Empire.

Starting on Monday next, the time of rehearsal at the Holborn Empire will be 11 instead of 12.

M.H.A.R.A. General Meeting.

The 26th annual general meeting of the Music Hall Artists' Railway Association will be held in the board room, 18, Charing Cross-road, at 12 o'clock (noon), on Wednesday, Oct. 25, when the report of the committee for the past year will be read, and the financial statement submitted.

Stars for Pantomimes.

Among those who will be associated with the Wylie-Tate Christmas productions are Miss Clarice Mayne, Miss Daisy Wood, Mr. Stanley Lupino, and Mr. Bert Errol (in "Cinderella," at the London Hippodrome); Miss Dorothy Ward (principal girl) and Mr. Shaun Glenville (in "Mother Goose," at the Manchester Palace); Lily Morris (principal boy) and Bruce Green (dame) and Jay Laurier, in "Jack and the Beanstalk," at Sheffield; Miss Mona Vivian and Wee Georgie Wood, in "Queen of Hearts," at Glasgow; Miss Elsie Prince (in the title-role), Miss Nellie Wallace, and Mark and Wallace Lupino in "Aladdin," at Cardiff.

Congratulations.

Mr. Fred Trueman Towers, son of the popular manager at the Palace, Leicester, was married on Tuesday last week to Miss Gladys Chew, at the Leicester Registry Office. Mr. Fred Towers is the manager at the Midland Electric Theatre, Silver-street.

Barton and Ashley Back.

After a long and pleasant holiday at their home—Long Island—Barton and Ashley are back in this country. John and Anne, who are both very fit, resume in a week or so.

A Welcome Return.

Another of our popular artists—George Carney—is back from a most successful season down under, and he is this week making his first appearance at the Victoria Palace. Next Monday George commences an autumn tour with Fred Karno's "1922" at the Hippo, Golders Green, in which he plays the principal role.

From Birmingham to Hanley.

Mr. H. J. Crane, who has been manager of the Grand Theatre of Varieties at Birmingham under the Moss' Empires for five or six years, is shortly leaving for Hanley. He first appeared at the South London Music Hall in 1882, then took up the drama in and around London, and finally appeared with James Welch in "The New Clown," apart from his own musical sketch at Birmingham entitled "Truth in Business." He says that so long as a clean, healthy programme is provided the variety stage can be perfectly confident of drawing full houses. Mr. Crane has made quite a reputation in Birmingham.

From Southport to Llandudno.

Mr. P. Artinghall tells us that he is leaving the Pavilion Theatre, Southport, on Oct. 14, having been appointed as general manager to the Palladium, Llandudno.

Death of Well-known Circus Proprietor.

Charles Siegrist Ducos, who died on Friday last, at his residence, 17, Grove-road, Brixton, after a long and painful illness, at the age of 61, was for over twenty years a well-known circus proprietor in France, and before that he was a famous juggler on horseback, appearing under the name of "Ducos." Noni, of Noni and Partner, was an only son.

"Wireless on the Brain."

Howard Flynn, musical adviser to the St. Giles Publishing Co., Ltd., has made a special arrangement with Ernie Mayne to broadcast his latest comedy song, "Wireless on the Brain," by Harrington and Flynn, at a special Broadcasting Concert at Marconi House on the 11th inst. Hundreds of thousands of "listeners" will thus simultaneously make acquaintance with this up-to-date song, as rendered by the inimitable Ernie.

"A Peep Into 1930"

Occupying a prominent position on the bill at the Stratford Empire this week, Frank E. Franks is responsible for much hearty laughter for his original numbers. We hear that Frank is shortly producing a new show, entitled "A Peep Into 1930," with a cast of thirty people. The book has been written entirely by Frank, who promises to introduce two novel scenes, namely, a mine and a shipyard.

Picture Matinees at Holborn Empire.

The Holborn Empire, from Monday next, will go over to cinematography for matinees only, the picture being "Where is My Wandering Boy To-night?"

Variety and Pictures.

The Shoreditch Olympia will shortly revert occasionally to pictures and variety, and the necessary plant is being installed.

At the Lewisham Hippodrome Mr. Chas. Galliver is going to have a season of pictures and variety occasionally.

The Oxford took over £2,000 last week with its picture show.

Fred Barnes in Australia.

Mr. George Foster has received the following cable from Fred Barnes, who opened in Australia on Monday last:—"Glorious success.—Barnes."

Miss Dorothy Arnold.

This popular mezzo-soprano has just concluded her London Syndicate tour. After a short provincial tour she starts rehearsals at the Theatre Royal, Edinburgh, playing principal girl. This is her second season with Howard and Wyndham.

Rose Garden.

It is of interest that Miss Rose Garden, the violinist who made a hit at the Camberwell Palace last week with her playing of "Annie Laurie," is a direct descendant of the heroine of that celebrated Scottish song.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that forty-one death levies are now due upon the 1922 books. Red stamps forty-one.

The Terriers.

The secretary will be glad to hear from members respecting the most suitable date for holding the next Ladies' Dinner and Concert. Nov. 19, 26, or Dec. 3, has been suggested.

A grand rally of the cash account will be held during the week commencing Oct. 15. All members are asked to assist in making this a record one.

Candidates awaiting initiation are requested to forward present address.

All Terriers in town on Sunday next are asked to attend the usual Lodge meeting, as two important initiatives will take place.

"The Lucky Bean."

"The Lucky Bean," having scored a big success in various halls on the Stoll tour, is next week due to open at the Chatham Empire.

"Listening In."

"Listening In," which has been a pronounced success in the provinces, opens at the Manchester Hippodrome next week.

Pichel and Scale.

Pichel and Scale, who this week have been appearing with great success at the Coliseum, will next week move to the Alhambra.

Southern Counties Cycling Union.

Among the many trophies to be distributed at the Southern Counties Cycling Union Bohemian Concert at Queen's Hall on Nov. 15 will be the handsome 75-guinea rose bowl presented by Sir Walter De Frece, M.P., and Lady De Frece.

Lily Long in "Smoke Rings."

Returning to town on Sunday, after a brief absence in the provinces, Lily Long was approached to appear in Albert De Courville's latest production, entitled "Smoke Rings." Although it will only be possible to rehearse this week, Lily is studying very hard to open with the show on Monday next at Sheffield.

Presentation to Mr. E. R. Rogers.

For the fourth time since he has taken up his residence in London, Mr. E. R. Rogers, managing director of the Town Hall, Pontypriid, and of Ancester House, London, was invited to Pontypriid to receive a presentation. This time it was from the members of the T.A.O.H., who were present in large numbers to meet him on Tuesday last, at the Central Hotel, Pontypriid. Bro. Rogers, R.O.H., was the recipient of a beautiful illuminated address, together with a handsome present for Mrs. Rogers. Many expressions of regret were made by the various speakers that Bro. Rogers had to resign the various offices he has held so long, especially that of Provincial Grand Treasurer of the Cardiff Province.

Winifred Ward.

That popular male impersonator, Winifred Ward, who has been doing so well at the Moss suburban halls during the past three weeks, is shortly presenting a new song scene, which will be seen in town next month.

Marie Kendall.

Marie Kendall resumed in town last week at Hackney, when she introduced a capital new number, "I've Had a Little Drink" (Carter, Carlton and Collins), which found immediate favour, and is likely to prove one of her biggest successes. This week Marie is at the Alhambra.

Varney and Butt.

After a long absence from town, Varney and Butt were given a hearty welcome at Waltham Green. Frank and Teddie are again off for another two months in the provinces, and will next be seen in town at New Cross on Nov. 20. They then commence a season on the Syndicate tour.

The Martinis.

News from Amsterdam tells of the popularity of the Martinis on their re-appearance with their original dancing scenes. This week the Martinis are appearing at the Scala Theatre, Cologne.

Hope Charteris and Eve Dickson.

In the absence of the Real McKays at Waltham Green last week, Hope Charteris and Eve Dickson occupied the premier position at this house with their delightful entertainment. This week Hope and Eve are reappearing at the Victoria Palace, where they are presenting quite a new repertoire.

400th Performance of "Rockets."

The 400th performance of Harry Day's revue, "Rockets," will take place next Wednesday.

Mike S. Whallen.

Writing from Pittsburgh a few days ago Mike S. Whallen, who was compelled to postpone his Moss tour this summer owing to illness, tells us that he is now quite fit again, and will be with us next month. He sends his regards to all friends here.

Tom Newell.

Topping a capital bill last week at the Palace, Blackburn, Tom D. Newell was in excellent form, and was responsible for much merriment. Tom has been engaged by Mr. Francis Laidler as principal comedian at the Princes, Bradford, this year. Recently he has secured some excellent numbers, including "The Vampire," and "Magini" is responsible for "Who's She?" and "Mayfair," and will Wise for "In the Gyn Inn" and "I'm Fast fading Fanny From Finsbury Park."

For South Africa.

George Bass and The Gladiators sailed from Southampton on Friday per R.M.S. Edinburgh Castle to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Queen's Hall Cabaret.

Miss Nairn, who appeared in "Lilac Domino" at the Empire, has joined the Queen's Hall Cabaret, and is supporting Josephine Earle, the famous dancer.

Malvina.

The well-known Russian violinist, Malvina, has just arrived back from her brief visit to the United States, and next week will resume at the Argyle, Birkenhead.

G. H. Carlisle.

In the absence of Jack Pleasants from the bill at the Shoreditch Olympia this week, G. H. Carlisle is proving an excellent deputy.

Lucille Benstead.

At Ilford next week, Lucille Benstead—who will be making her last appearance in town prior to her South African tour—will introduce a new ballad, entitled "Shamara," written by Sax Rohmer, and composed by Helen Charles.

St. Louis Sisters and Clifford.

We hear excellent accounts of the versatile act presented by the St. Louis Sisters and Clifford, who will make their London debut at the Bedford Palace on Monday next.

Gladys Harris and Edgar Newman.

At the Midland Hotel, Manchester, Mr. Julius Darewski is presenting Gladys Harris and Edgar Newman, the well-known exhibition dancers, in addition to the Virginian Band.

The Anartos.

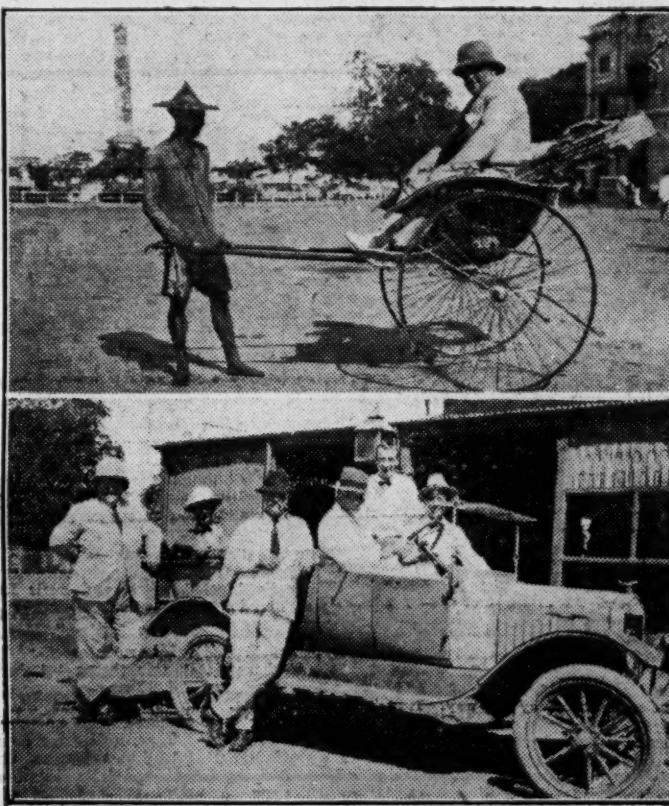
That sportive pair, Arthur and Lawrence Anarto, are presenting their latest success, "Paint and Politics," at the Victoria Palace this week, and on Monday evening patrons thoroughly enjoyed this amusing act.

Lucas and Inez.

At the Victoria Palace this week Lucas and Inez—the Apollo and Venus of 1922—are concluding a three months' successful season around the Moss' Empires. Although they have received many offers to prolong their visit, they are due to open for another season on the Keith Circuit at the end of the month.

In Aid of Leicester Infirmary.

The annual matinee in aid of the Leicester Royal Infirmary is taking place to-day (Thursday), at the Palace Theatre, Leicester, by kind permission of Sir Oswald Stoll. In addition to the artists appearing here this week, The Four Swifts, club manipulators; Wyn and Ivy, singers and dancers; and Muriel Clayton and Pupils, in classical dances, are appearing.



TALBOT O'FARRELL ON HIS TRAVELS.

Since the famous entertainer, Talbot O'Farrell, left here last February upon his Australian tour, he has travelled over 55,000 miles, and upon his return trip visited many countries, including India, China, Japan and Canada. During his brief stay in Singapore, Talbot appeared for two nights at the Municipal Theatre before a most distinguished audience.

VAUDEVILLE GOLFING SOCIETY.

The Will Fyffe Medallion.

Committee Meeting.
A Committee meeting of the Vaudeville Golfing Society was held at the Criterion Restaurant last Wednesday week. Among the business the following dates of play were decided upon:—

1. Wylie-Tate Bowl.—Oct. 30, at Sudbury (by medal play).
2. The Gulliver Trophy.—Nov. 3, at Raynes Park (by bogey).
3. The Colonel Walkwork Cup.—Nov. 17, at Sudbury (by bogey).
4. The Geo. Barclay 10 Per Cent. Cup.—Dec. 1, at Raynes Park (by medal play).

Members in the provinces can compete for any of the above under the conditions cited in the rule book.

For Provincials Only.

In addition to the above there is a special cup presented by Mr. Billy Merson, to be won outright by competition among members in the provinces only. This means, in effect, that members working in the provinces on the date chosen, who have not won any previous trophy (coupon not included in the term "trophy"), may compete for this cup on a provincial course.

The V.G.S. Plus 4 Socials.

A series of social evenings and dances are to be held quarterly by the members of the V.G.S. and their friends. These socials will be known under the style and title of the Vaudeville Golfing Society Plus Four Socials. Dates are being fixed.

Will Fyffe Medallion.

After all, it was possible to play the competition for the Will Fyffe Medallion last week, viz., on Friday, as originally arranged. Emergency action was taken by the secretary, Mr. Hind, to let the members know, and there was a good muster at Raynes Park despite the short notice. Among those present were Messrs. Will Fyffe, Charles Austin, Jesse Jacobson, Dave Carter, Fred Hanlon, J. W. Rickaby, Sam Mayo, Sammy Shields, J. C. Humphreys, Charles King, Wilbur Lenton, Horace Sheldon, Billy Merson, Geo. Sanford, Frank Power, John Barton (just back from America), and Robert Hind.

As for the medallion, it was taken by Charlie Austin (only nobody saw him take it). Unfortunately his score was not good enough, however, so he generously returned it. Even then he did not know who to give it to, as Mr. Robert Hind and Mr. Dave Carter had tied for first place with 74 net. They will play off in due course.

Monthly Medal.

The competition for the monthly medal takes place at Raynes Park to-morrow. These monthly competitions arouse keen interest, and usually produce some good play.

Revised Handicaps.

The following are revised handicaps: Mr. Horace Sheldon (12), Mr. Robert Hind (13), Tucker (14), and Mr. Sam Mayo (18).

V.A.B.F. and I.

The Committee of the Variety Artists Benevolent Fund and Institution are grateful to Mr. W. H. Rayner, Cross Keys Hotel, Bedford, for the interest he has taken on behalf of the Fund, and acknowledge with thanks the sum of 15s. taken from his box. Mr. Rayner, in addition, has made every provision at his hotel for the comfort of artists visiting Bedford by placing a private room at their disposal.

"Eileen Adair."

"Eileen Adair," the latest fox-trot song, published by Ascherberg, Hopwood and Crew, Ltd., 15, Mortimer-street, W., bids fair to rival in popularity their famous number, "If Winter Comes"—already booked for upwards of 70 pantomimes. It has a melody of arresting charm, a lyric that is captivating in its simple sincerity, and a haunting refrain. The song should prove one of this season's greatest successes.

Neil McKay.

At the Coliseum this week Neil McKay is appearing with a new partner. Next week Neil goes to Manchester, with D. J. Clarke's halls to follow, after which he returns to town to the Victoria Palace, the second week in November.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—II.

By JOHN P. HARRINGTON.

I was just nineteen when I left Joe Tabrar's employ, and started out on my own on the somewhat arduous task of supplying the "stars" with the necessary song-equipment to enable them to keep on twinkling in the professional firmament. To my intense surprise, they were not at all eager to be made famous by my song-offerings, and it was not until I fell in with George Le Brunn that I really came into my kingdom at all.

A "Record Time Composer."

I have worked with a number of famous composers of popular songs, Herman Darewski, Melville Gideon, "Jimmy" Tate, Orlando Powell, and others, but, without fear of contradiction, I boldly assert that George Le Brunn was the "daddy" of them all. In his particular line of composition he was a genius.

Any old place and any old time, George could compose songs as easily and deftly as another man might write a letter. A rapid glance at the lyric, a grunted "This is six-eight time?" and, after my nod of acquiescence, presto! His fluent pen would positively fly over the sheet of music-paper, and the melody was written ere you had time to gasp "Geewhizz!"

Seldom, if ever, was so much as a note altered afterwards, and never once was the piano touched, until the melody was completed. I have known him to reel off half-a-dozen melodies in this fashion, and some of our most popular songs were composed in five or ten minutes. Foolishly, at first, I was a little indignant that George earned his money apparently so easily, whilst the lyric took me perhaps an hour or two to write.

When I first met George Le Brunn, he had just left Harwood's Varieties, Euston, where he was engaged in the orchestra as pianist, and entered into a tentative song-writing partnership with Harry Adams, writer of Charles Godfrey's "On Guard," and other successful songs. They did one or two good songs together, but they were temperamentally unsuited to each other, and the partnership was soon dissolved. Then George and I joined forces; and a partnership of over twenty years' duration was the sequel, during which we supplied the sinews of war for countless artists, among whom were many "stars," both of the present and the past.

Charlie Chaplin the Elder.
One of our first clients was Charlie Chaplin, father of the famous film "star." Chaplin was a good, sound performer of the Charles Godfrey type, although he, of course, lacked the latter's wonderful talent and versatility. We wrote the majority of Charlie's songs for some considerable time; in fact, at one period, all three of his songs he was nightly singing were from our pens.

In this connection, an incident which strikes me as far more amusing now than when it happened, occurs to me. We had made an appointment with Mr. David Day, head of Francis, Day and Hunter's, the music publishers, to hear the three songs played over and sung in his office, with a view to their publication. In due course, Chaplin, Le Brunn, and I arrived; the songs were played over by George and sung by Charlie, and David was delighted with all three.

The cheque-book appeared on the scene. "Terms? The usual, I suppose?" "Trio of voices, in delighted unanimity: "Cash," Mr. Day." The cheque-book is opened—the pen is raised—then, George Le Brunn, anxious to paint the lily and gild refined gold, says: "You know, he'll sing all these songs in America, as well, Mr. Day." Pen suspended in mid-air. "Ah, yes?" murmurs Mr. Day, softly. "And when do you go to America, Mr. Chaplin?" "Week after next," says Charlie. "How long for?" "Four months." "Snap!" Cheque-book returned to its little nest in the desk-drawer; pen carefully laid aside. "Come and see me again, when you come back from America. It won't be any use publishing the songs while you're singing them on the other side of the Atlantic!" The things Charlie Chaplin and deponent said to George Le Brunn when we got outside that office would not look well if set down in this veracious narrative!

"Sappho, Gayest of the Gay."
In those days, the Saturday matinees at

the Oxford Music Hall used to attract a fine muster of professionals, together with such few song-writers as were lucky enough to gain admittance on their "face" or on their card. George Le Brunn and I fortunately figured in this select coterie. There is a story told of a certain song-writer who thought the show so "dud," one Saturday afternoon, that he went and asked for his card back! But the song-writer in question declares that Ananias invented the yarn, so—I don't believe it!

Harriett Vernon was a great attraction for the young bloods of the period, and was very frequently at the Oxford. She certainly made an imposing figure what time she sang her big number, "Sappho, Gayest of the Gay," one of Harry Adams' and George Le Brunn's earliest and most successful efforts. I had the pleasure of hearing Harriett Vernon sing some of the very first songs I wrote in collaboration with George Le Brunn at the Oxford, for she was one of our best and earliest clients, and rarely refused any song my partner and I submitted to her.

I well remember one song of ours she refused, however, which subsequently took London by storm. It was a topical number, written around the "Cass Case." My older readers may remember this latter. A young dressmaker, named Miss Cass, while lingering outside a shop window in Regent-street, one afternoon, was arrested by a too zealous constable, hailed before Mr. Newton, at Marlborough-street Police Court, and there accused of loitering with improper intent.

As Miss Cass proved to be a perfectly respectable young lady, quite innocent of the heinous crime appearing on the charge-sheet, all the leading newspapers promptly took up the cudgels on her behalf, and administered a severe castigation not only to the policeman concerned, but to the magistrate also, the latter having been ultra-stern and scathing in his admonitions to the luckless girl not to "loiter" again in Regent-street, even if she was only shopping.

I thought the "Cass Case" an excellent subject for a satirical song, as these were quite the fashion in those days, and turned out quite a neat little lyric with a tricky chorus, to which George Le Brunn put a "corking" melody.

A Wonderful "Quick Study."
The song was written and composed over the week-end, and early on the Monday morning following George and I hurried off to Harriett Vernon with the number, which we confidently believed she would "jump at."

She told us quite frankly that she thought it was a clever song, but didn't consider it a suitable subject for a lady artist to sing about.

"It wants a man like Charles Godfrey to sing it," she declared, with conviction. Strangely enough, Godfrey, whose entire repertoire, with the exception of an occasional odd number, was written by us at that time, had never occurred to us as a likely singer for the song; but we both at once saw the value of the fair Harriett's suggestion, and acted on it, instantly.

Jumping into a hansom, we were rapidly driven to "Fairlawn," Godfrey's house, and just caught him on the point of going out.

Directly Charlie heard the first verse and chorus of the song, he "fell" for it. "I'll learn it right away, and sing it to-night," he declared, enthusiastically.

Latter-day performers, some of whom frequently spend a month or more in working up a new song, may feel incredulous when I tell them that Charles Godfrey never left his drawing-room piano that day until George Le Brunn had hammered the tune into him to such purpose that he was both note and letter perfect in the song by dinner-time; furthermore, that George arranged the band-parls on the spot, and that this abnormally clever comedian sang it the same evening, at the London Pavilion, without making a single mistake in either words or melody.

The song proved what to-day is termed, in professional parlance, a "riot," and was a popular item in his repertoire long after the newspapers had finished with the "Cass Case."

Quite enough, Harriett Vernon immediately followed Charles Godfrey at the London Pavilion, and stood at the side that Monday night listening to the thunders of applause that greeted Charlie's rendering of the very song she had declined in the morning! (To be continued.)

MARIE LLOYD.

Marie, the final curtain's down, old friend,
And in your ears has rung the last encore;
Right in the limelight, to the very end,
I see you standing! Now your part is o'er—
Eternity has claimed you evermore.

Loyally will ten thousand lips attest
Love and good deeds that cling around
your name.
Only your many "pensioners" know best
Your generous heart! You, seeking no
acclaim,
Did good by stealth and blushed to find it
fame.

JOHN P. HARRINGTON.

The Middlesex Hospital students' 28th annual smoking concert in aid of the Cancer Charity will be held at the Queen's Hall on the evening of Friday, Nov. 17. Mr. R. H. Gillespie has kindly promised to take the chair.

M.H.A.R.A.

LONDON VARIETY THEATRES.

THE COLISEUM.

The chief event at the Coliseum this week is the return of the adorable Lopokova and her enchanting companions. Mme. Lopokova, attired in a beautiful Russian costume, starts with a dainty Russian dance to Tchaikowsky music, and is followed by Mme. Sokolova and M. T. Slavinsky, clad entirely in white, in some exquisite graceful arabesques, comparable more to the slow drifting of whorls of white smoke than to ordinary dancing.

After that we had a delicious Pavane from Mmes. Ninette de Valois, Margot Astafieva, and Dorothy Coxon. The all-too-short turn was concluded by some exquisite bits from "The Sleeping Princess," by Mme. Lopokova and M. Slavinsky.

An original acrobatic performance is provided by Frank Pichel and Scale, the originality consisting not so much in the balancing, wonderful as it is, but in the remarkably pretty attitudes into which the former releases so neatly, sitting like a Robin Goodfellow on the outstretched hand, the shoulder or some other part of the anatomy of his companion. The turn is a very attractive one, but is not improved by patter of the feebly comic kind.

Mr. Neil McKay has three valuable assets, a sense of humour, a delightful Scotch accent, and nimble, dancing feet that he knows how to use. Here again the patter stands in need of improvement. Miss Violet Essex sang some of her songs remarkably well on Monday afternoon.

Milton Hayes inexpressibly neat and well-tailored, got, as usual, the maximum of effect with the minimum of effort in his songs and recitations, sometimes in sentimental mood, sometimes with a wicked twinkle in his eye and a deft handling of strange topics that convulses his hearers.

The Duncan Sisters, those wonderful little persons, touched with genius and strong in personal magnetism, are still delighting Coliseum audiences, and two amusing turns are provided by Hickey's Circus, including the unridable mule "Obey," who refuses to allow anyone to come within speaking distance, and causes much laughter thereby, and Dudley and Stafford, a couple of merry comedians.

With the Five Pettys, especially the very long, thin, and comic Petty, it is always a pleasure to renew acquaintance, and to find them as fearless, dashing, and marvellous in their aerial comedy act as ever.

THE ALHAMBRA.

A big success at the Alhambra this week is Mr. Clarkson Rose, the "modern comedy merchant," who not only possesses a style of his own but gives to it a clearness of definition infinitely refreshing to those who have suffered from the fumbling, mumbling methods of would-be comics who disguise the weakness of their material with indistinct enunciation. There is no uncertainty in the comedy touch of Mr. Rose—his humour is good, original, and straight from the shoulder—he means business, and good business must abound wherever he appears.

Now that the War is Over is a breezy parody in his best vein. I found that I was Out of Work Again kept his audience contrived, and "Britons Never Will be Slaves" found among them many sympathetic spirits. Mr. Rose should certainly go far and fare well.

Miss Marie Kendall proves as popular as ever with her "Vote for Pollie Pancake" and "They All Love a Cuddle in the Summer-time," displaying in both an inimitable technique and a complete understanding of her audience. Mr. Ernest Hastings, in humour and music at the piano, made a good start with his burlesque of the old-fashioned serenade, which he dedicated "To Matilda," hoping there were some of that name among the audience who might afterwards express their appreciation of the compliment. He then demonstrated the simplicity and ease with which one could compose a popular air by the process of borrowing somebody else's melody, and gave as an example the effect produced by combining "On to Philadelphia in the Morning" and "Bonnie Banks of Loch Lomond." Another amusing combination was the intermingling of Ella Shields' "Burlington Bertie" and Talbot O'Farrell's "Old-Fashioned Mother of Mine." But the two gems of Mr. Hastings' collection are an exquisitely funny number, "You Do Look Queer," and an "Excelsior" parody, entitled "Gerrard Six-Four."

A very artistic and attractive act is that presented by Mr. William Uttridge, "The Act Beautiful," featuring Lillie, a pure white Arabian mare, and three English setter dogs. In this posing novelty there is also a lady who deserves recognition on the programme. Among the best of an elaborate series of really beautiful poses are "Offering Prayer," "Retrieving," "The Accident," "The Rose of No Man's Land," "Home Again," and "Jeanne d'Arc." At the curtain fall Mr. Uttridge made an appropriate little speech expressing

his gratification at the enthusiasm evoked, and his pleasure in finding animal performers so well appreciated.

Miss Winifred O'Connor, soprano, has a voice of wonderful range and sings with great effect "It's Only a Tiny Garden" and "When the Apples Grow on the Lillac Tree." Mr. Hal Bert, the elastic comedian, makes a very good impression; Mr. Frank le Dent does some exceptionally good juggling with his "bounding hats"; the Arnaud Brothers achieve their usual consistent big success in their musical pantomime and bird-whistling; and Mr. Jack Williams, with Miss Gracie Vicat, does excellently in John le Breton's comedy "A Sister to Assist 'Er."

HOLBORN EMPIRE.

The banjos arranged in "close column of platoon" upon the stage when Mr. Franco Piper enters indicate the magnitude of the task he essays. He manages, however, to play them all during his tenure of the stage. But then, you see, he plays a lot of them simultaneously, and also juggles with them at the same time. If he does not deserve the title of the Banjo King we should like to know who does. A big reception for Mr. Piper and his clever act. Miss Jen Latona was deputising for Miss May Henderson on Monday, and had a budget of catchy songs to which she provided her own pianoforte accompaniment.

There is much to delight music-lovers of every taste in Mr. Henry J. Corner's musical ensemble, "Symphonies." For the classic-lovers there is Schubert's "Marche Militaire," which makes an effective entrance for *omnes*, whilst those who like a good ballad will enjoy Mr. Corner's rendering of "The Road to Home, Sweet Home." Mr. Corner is assisted by Miss Helene Beaufort, Miss Rosa Crow, Miss Annette Maffei, and Miss Irene Cecil.

Another successful music purveyor is Mr. Herschel Henlere, the Canadian pianist and composer, whose pot-pourri of popular melodies brought the house down.

Mr. Wilkie Bard, who tops the bill, gives his new and diverting number, "The Music Doesn't Matter." He stands for the musical iconoclast, and to him appears the ghost of the dead composers, with a facial make-up strongly reminiscent of the Abbe List. The audience expressed their delight with the new number, and Mr. Bard got a big reception. Other turns in the enjoyable bill include Costa and Geo, with their comedy bar act; Mr. Lauri Howard, who proves a remarkably agile dancer; popular Harry Champion; ditto Miss Daisy James, Kitty Sinclairs and Harry Dalao, with their whirlwind dancing, and those well-known entertainers, Mart and Pep.

FINSBURY PARK EMPIRE.

The alluring beauty, grace, and artistic excellence of Miss Dorothy Ward, and the breezy Hibernian humour of Mr. Shaun Glenville—what better combination for the top of any bill could be desired than this? Miss Ward is perfectly suited in the three numbers she exploited on Monday evening, and in "Peggy O'Neil," "Sheik of Araby," and "Mary Jane" was equally successful. Under this clever artist's skilful treatment "Mary Jane," in which she is assisted by a number of bright children, becomes a pretty and attractive song-scene. The heartiness of her reception evoked from Miss Ward a graceful little speech of thanks at the close of her turn.

Mr. Shaun Glenville, in "Isle of Man in the Summer-time" and "One By One," is also happily suited, his concluding item, "Calling Me Home"—a serious study—being founded on an actual episode which occurred during his recent Western American tour. A call before the "tabs," which, however, owing to a mishap refused to budge, but which, like the famous Duke of York's men, remained neither up nor down, provided Mr. Glenville with the opportunity for a laughable and unheard-of exit.

Then there was Tom Clare, better than ever—which is saying much. His woeful experiences as a football "fan" and his appropos references to famous Westminster talking "stars" evoked the keenest enjoyment. De Busse, with his pleasing playing on the piano-accompaniment, was deservedly applauded; Billy O'Connor, a clever card-trickster, genial humorist, and top-grade showman, was well received; Miss Dorothy Darlington, an accomplished young violinist with an excellent stage presence, played a number of selections in fine style; and Felovis, in extraordinarily clever juggling enacted in an elaborate and artistic stage setting, completed a bill that should "draw them in" throughout the week.

CHISWICK EMPIRE.

Manager Persich has a budget of good things here this week. Those two drolls, Noni and Horace, conspire to make merri-

ment, and the fun became fast and furious as the result of their act; Noni is not only a musician but a diverting fellow of many parts; with Horace they are responsible for a clever turn. Frank Fay and Partner deputised for J. W. Rickaby and did excellent work; Fay, as an ebullient raconteur, is good; they evoked much applause. A dainty little maiden is Vera Kitchen, a juvenile performer of great promise who pleased immensely and gave unmistakable evidence of careful training and sound ability. She first warbled a sea-song with a really wonderful dance under the influence of mal de mer; "Mamie" was also splendidly interpreted; Vera has a great future before her. What Dolly Victoria and her brother do not know of trick cycling is not worth knowing, and their show is essentially both interesting and clever; many of their feats are new—and excellent. A novelty is provided by Bond Rowell in his song show in Wedgewood; "Wait Till You Get Thee Up in the Air" proved popular, and the story of "Old Missouri" was quite an acceptable trifle and well received.

Handicapped by the loss of a limb, the Bistrew Company demonstrate they can do just as well without, and perform their amazing feats to the wonder of everybody; their jumping feats are quite remarkable, and they won much favour. "To find the lady" is a problem that some have tried to their cost; Amac, assisted by Mlle. Velma, proves how comparatively easy it is; in this, and his other card tricks, he gives baffling exemplification of his skill, and his act merited all the applause showered on it by a delighted but puzzled audience; Amac has a pretty wit, and kept the audience in a good humour from start to finish.

Mr. Wal Pink, who is responsible for many sketches, will enhance his reputation by his latest, "If the Cap Fits," especially constructed for Fred Kitchen and his company; the popular comedian has a part that fits him like a glove, and his unctuous humour and frolicsome eccentricities would rouse the gravity of a Stoic; to see Fred struggling with his five birthday gifts—all identical, by the way—causes screams of hilarity, while his matrimonial squabbles only added to the fun of the thing; Fred is splendidly supported. Merry Marie Blanche as Emma eclipsed all her efforts; her "tiffs" with Tom, her husband, created roars of laughter, and her scene with the letter was one of the hits of the evening.

Mr. Bazel Moore did good work as Jack Blades; Charley Cooper was in safe hands with Mr. Con Clarke, and Miss Freda Sandley scored hugely as Minnie Jones—an old sweetheart of Tom's; there is an air of liveliness about Tom Newton's birthday that proves irresistible.

THE GRANVILLE.

Just back from his triumphant Australian tour, Mr. Talbot O'Farrell made his reappearance in this country before a crowded house at the Granville, Waltham Green, on Monday. After a brief excerpt from "Pagliacci," sung off stage, Talbot, attired in the familiar grey top-hat, double-breasted black lounge coat, and "sponge-bag" trousers, entered, and as soon as the lengthy outburst of applause had died down, at once plunged into a description, in song, of "When I Play the Nineteenth Hole." Then followed some very amusing stories and an impersonation of a "nigger" singing an Irish song, "If Shamrocks Grew Upon the Swanee Shore." After some more excellent gags, we had that delightful little number, "Casey, the Fiddler," and finally, for an encore, before the curtain, "Cassidy's Fancy Dress Ball." Talbot seemed in finer form than ever, if that were possible, and his reception was most enthusiastic.

A charming musical act is that contributed by that fine cello player, Jean Schwiller, and Julie Dolore, an uncommonly good singer. It contains several beautifully rendered cello solos, and those well-known songs, "Softly Awakes My Heart" and "If Winter Comes." A very fresh and amusing Irish comedy act is provided by Williams and Dillon, one character, the other straight comedy, and Rene, a pretty little lady, proves herself a clever juggler, and receives expert assistance from her gentleman partner.

A comedian of distinct merit is Tom E. Hughes, the rag-bag of vanity, who apparently makes a speciality of studies of broken-down "tots." His first song is about his wedding, due to take place on the morrow, and is entitled, "Everybody Will be There But Me." Then comes quite a long and cleverly written item, "The Last of the Dear Old Beans." In these two numbers Mr. Hughes has excellent material, and he handles it in true burlesque fashion, the result being exceedingly amusing. Beautiful Miss Anita Edis, with her head of golden curls and most delightfully gowned, all in black, opens most successfully with that fine number, "Keep on Smiling," and follows it with the sentimental "Who'll be the Next One to Cry Over You?" Miss Edis's songs are excellent, and she certainly possesses a very individual and pleasing style.

Cliff Gold has a couple of good items in "How D'ye Do?" and "Going to Have One?" delivered in a very ingratiating manner, and his eccentric dancing is remarkable. The programme is completed by two little dark-haired Australian girls, Eileen and Marjorie, in an act called "Tumbles." The title describes the greater part of the performance, for after a brief dance before a front cloth, the whole stage is used for some most extraordinary tumbling. The smaller girl, Marjorie, frequently intersperses her performance with really amazing twisting whilst standing on her head! The act was rewarded with loud and continued applause.

NEW CROSS EMPIRE.

Another excellent bill was presented to the patrons of this popular South London house of varieties on Monday evening, where a fairly large audience assembled prepared to enjoy the good fare provided. The Two Opals, looking very pretty and petite, went through their well-appreciated act, which was thoroughly enjoyed by everyone, the tumbling and clever fiddle-playing of the lady earning a well-deserved "hand." The trapeze work of the pair is also very clever.

Barrett and Knowles, who followed, raised many a laugh with their cross-talk and patter, and Knowles is an accomplished pianist. Barrett can also sing a good song and dances well. Dorothy Neville always has a wealth of pretty dresses, and danced

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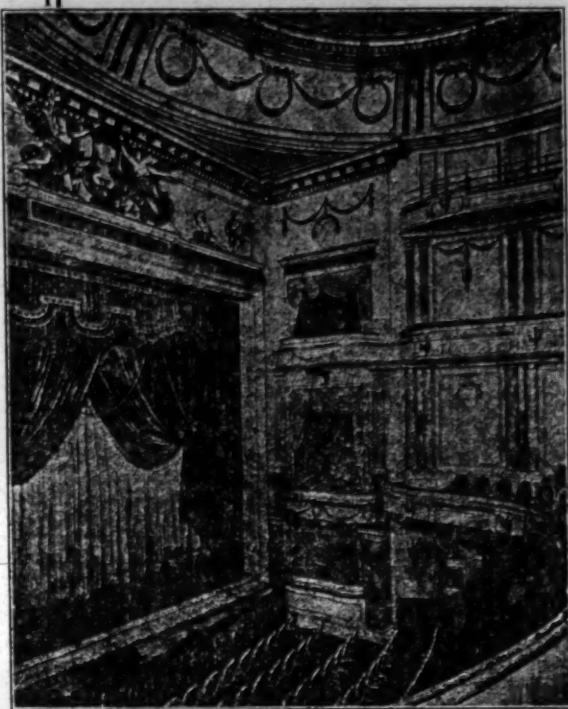
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6.45 KILBURN EMPIRE. 9.10

WILKIE BARD. FRANCO PIPER. BERT WESTON. ROLF SLATER. THE ORIENTAL TRIO. NICK MORTON. COSTA & GEO. MARJORY FULTON.

6.15 LEWISHAM HIPPO. 8.40

HILDA GLYDER. KHARUM. VIOLET ESSEX. SAMMY SHIELDS. GRAHAM & CULLEN. RUTH ASTOR. LLOYD & MONTROSE. ALLAN SHAW. MEREDITH & ADNIL. LOWELL BROS.

6.30 CAMBERWELL PL. 9.0

FRED KITCHEN & MARIE BLANCHE. HARRY FORD. ROLF SLATER. EFFIE MANN. VIOLET TREVENON. BARRY BURNETT. KATRINA & JOAN. THE ENZERS. IVAN RUSSE.

6.30 GRAND, Clapham J. 9.0

GEO. PICKETT & CO. NAUGHTON & GOLD. VERNON WATSON. TOM CLARE. MORNY CASH. CORNWALL & EDDIE. DOLLY ELSWORTHY. DENNIS THREE.

6.30 HAMMERSMITH PL. 9.0

ERNEST DOTTERIDGE Presents The Musical Comedy Absurdity—"SAMMY IN SOCIETY."

6.15 ILFORD HIPPO. 8.30

ERNIE LOTINGA. KING & BENSON. LUCILLE BENSTED. LILY LEVA. S. W. WYNDHAM. ARTHUR FERRISS. HENRY & EDGAR MARTELL. HAL WRIGHT. PIC & ALF.

6.30 SHOREDITCH OLY. 9.0

MADAME KARINA. ERNIE LOTINGA & CO. DAN ROLYAT. CHAS. F. WHITTE. PEGGY & LENA CHISHOLM. SAM HILTON. AUDREY KNIGHT. PAGLAW. FRANK SYLVO.

6.30 ISLINGTON EMPIRE. 8.0

MORNY CASH. WILSON HALLETT. NAUGHTON & GOLD. DAISY TAYLOR. HAYMAN & FRANKLIN. BERT WESTON. TEN TASZEWOLLS. SINCLAIRS & DALVA. HARRY O'MING.

6.30 POPLAR HIPPO. 9.0

BROADWAY BAND. DAVID POOLE. LILY LEVA. JANE GROT. BRUCE GREEN. HARRY BEDFORD. TINA PAYNOLA. TRIGLORE TRIO. ROLLS & FALLS.

6.30 WOOLWICH HIP. 8.45

THE VERSATILE THREE. MARIE KENDALL. HARRY HEMLEY. THORNEY DODGE. FRANK H. FOX. BARRETT CLARK. THE WESTBROOKS. LILLIAN FITZROY. ALVA & YOUNG.

6.30 PUTNEY HIPPO. 9.0

DAISY DORMER. A. C. ASTOR. THE TERRY TWINS. T. E. DUNVILLE. KIDNEY KENNEDY. WOOLMER YOUNG. MART & PEP. ROELGIN'S PARROTS. ARA & ZETTA.

6.30 WILLESDEN HIP. 8.45

DAISY DORMER. FRED RUSSELL. VERA WOOTTON. THE VESTYS. GEORGE D'ALBERT. ALEXANDRE. DAN WHITLEY. THE ZANFRELAS.

6.15 CROYDON EMPIRE. 8.30

Messrs. EDWARD & HEATHFIELD Present The Successful Revue from the London Hippodrome—"JOY BELLS."

6.30 COLLINS'S. 9.0

OSWALD GRAY Presents The Great Dope Drama "THE PLAYING OF AN HOUR."



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MARIE LLOYD.

Some Memories—by H. Chance Newton.

I had known Marie Lloyd from her early childhood. I worked so often with her, and always with gladness. If you look at the pages of "The Era" for about twenty years back you will find therein a back page advertisement, which, after announcing her next week's "turns" and "times," finishes with "M. L. begs to announce that her father, John Wood, has just become Mine Host of (a tavern, the sign of which escapes me). Marie will be present in the bar every Sunday from 6.30 onwards to meet and welcome all comers."

That advertisement was typical of the kindly help which Matilda Victoria Wood, otherwise Marie Lloyd, generously gave all her family—and to many others outside the domestic circle. I often thought—and said—she overdid this watchfulness. Some of her retinue undoubtedly might have done a little more for themselves if at a certain stage in their careers Marie had not done so much.

During all the years that this quaint little woman and I knew each other, there was only one point on which we always agreed to disagree. That was the suggestion of so many of her songs.

Marie Lloyd had two tones of talk with me on this subject. She would argue with me on venturing to rebuke her. Then she would show me songs before she sang them, and demurely ask me what she ought to "do about it." But she seldom adopted my well-meant caution.

Thereby hangs a tale. My friend had good cause to wish she had really taken my blooming moral advice—as she called it. Meeting me in a restaurant "used," by professional people, she told me that she was going to appear on the following Monday at the Paragon—for the first time.

"Although I'm an East End girl," said Marie to me, "I have never yet done a 'turn' at the Paragon. I suppose I shall have to lay it on a bit thick down there in the Mile End-road—What?"

I told her what I knew from long and intimate experience back and front of the East End theatres and "halls" to be true. "However rough," I said, "the majority of those audiences, they either hiss violently, or walk out with their womenfolk if even stars offend."

"In fact," I added, "if you dare to put on at the Paragon the kind of song you are singing this week in the West End that East End audience will balloon you off the stage in less time than you can wink the other eye!"

Marie laughed me to scorn. But on that eventful Monday evening I chanced to be in the Paragon about the time of Marie's "turn." She had just begun her first song. It was one of her shadiest specimens. The vast audience greeted the ditty with one loud, unanimous hiss. She began to cry. I contrived to send round to her a tip to pull herself together, and to try one of her cleaner character songs. Marie took my tip, and speedily got that irate multitude at her feet. After that, they encircled her, and she sang several other songs, and those Paragonian Mile-Enders "took her to their heart."

As a matter of fact, this brilliant and humorous actress could always score without nastiness. The truth is, that having succeeded with one or two such needless songs, she was persuaded by foolish "friends" to increase the habit.

Just over twenty years ago she dashed up to me outside the Tivoli, and told me that she was "getting a bit sick" of variety life, and especially of the then increasing tendency to interfere with her songs.

She asked me to try to get her an engagement on the regular stage.

I promised and passed on, to encounter a friend who, having come into money, was yearning as a theatrical enthusiast to run a show. I repeated what Marie Lloyd had just told me—that she wanted to "go into theatres" for a while.

"She shall go!" said my friend. "I will engage her and send her out in one of three new plays. Marie Lloyd was appearing at the Middlesex. Off went my friend that evening and booked her for a ten weeks' tour at £100 per week!"

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Anon my friend told me that all his arrangements to find a play for Marie had broken down. "She must open a fortnight from Monday," said he. "And you must write the play!"

Like Gilbert's cleric I "argued high, I argued low, I also argued round about him." But all in vain. The upshot of it

was to "fit something together." Digging out a scenario of a musical piece I had intended for Louie Freear I hurriedly worked it up.

It was then that more than ever I discovered Marie Lloyd's true grit. All day and all night she worked and worked, but all the time she thought of all the others more than herself. Especially did she look after the small-part people, the chorus girls, the supers, the scene shifters. When the night—and sometimes all night—rehearsals set in, dear old Marie provided these smaller folk with refreshments, suppers, cabs home, and God knows what besides—all at her own expense! Moreover, she gave everyone else in this hurried-up piece every chance to score in preference to herself. In all my experience behind the scenes, as player, playwright, etc., I have never met, in all this wonderful self-sacrificing profession, such a kindly, cheery little soul.

The play was called "The ABC Girl," and I had the pleasure of working with three excellent composers. One was the late ever-melodious George Le Brunn, who somewhat added to our anxieties by always leaving his music behind him en route to rehearsal, and causing us to trace it backwards to his various "houses of call."

What a wonderful melodist he was! The other was Gustave Chaudoir, then musical director of the Mohawk, Moore and Burgess Minstrels. The most interesting of the three, however, was a then young student of the Academy of Music. He then called himself on the bill simply "Gran-ban." He is now the famous composer, Dr. Granville Bantock.

Marie Lloyd said to me the last time I met her, a few weeks ago at the Cavour: "You've always been a good pal to me. You know that I've earned a lot and spent a lot. But there's one thing they won't find me doing. They won't find me passing round the hat! And I don't suppose I shall need to go to good old Brinsworth!"

No, dear girl! You have been spared from passing round the hat, and you won't need Brinsworth. But that Brinsworth which you helped so much has sent along for you the noblest epitaph one could earn: "The poor and the destitute have lost their best friend!"

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Barker & Dobson

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ASSORTED

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BARKER & DOBSON, Ltd.,
EVERTON, LIVERPOOL.

HAMMERSMITH PALACE.

A very fine sketch is here this week. "Dollars and Sense," a "humorous tragedy" in four episodes, written and staged by Alan Brooks, who also plays Jack in powerful style. Colin Hunter is good as Billy, and H. S. Kuraski does well as Yosi. Miss Eileen Robinson is a charming Helen. At the end the applause was loud and prolonged. After many curtain calls Mr. Brooks came before the curtain and thanked the audience for their kind reception of the play. In the course of his speech he said in America he was told that the English had no keen sense of humour, but he now knew that was a great mistake. When he started to write tragedies, he had no idea that he was a humorist until he started to read them to his friends, so that was how he took up his new line of writing.

Miss Zampa is a clever lady gymnast of much grace. Cliff Barratt gives a neat comedy sketch of an old woman, and scores in a song and dance as "an ancient" Gaiety Girl; he is well supported by Ketta Clark. Daisy Dormer, who gets a favourable reception, does well in "What Happened After the Ball—That's What I'd Like to Know," also in "Grannie" and "You Make My Dream Come True," followed by a graceful dance, resulting in a curtain call. Howard Bellman is a clever instrumentalist, and makes good in a solo on cornet, saxophone, hand bells, and con-

certina. "Here You Are, Then," and other popular airs. Frank H. Fox is a versatile character comedian, and scored in "That Old-fashioned Home of Mine," also as "The Vagabond" with song, "I'm King of the Castle," and he recites with much dramatic power. Sammy Shields is a successful exponent of Scotch humour with his songs, "You'll Find a Scotchman There," "Football is the King of Games," and "Every-one Wants to Go to Dixey." The two Florimons give a bright show as gymnasts and conclude a very bright programme.

EDMONTON EMPIRE.

Hilda Glyder heads the bill at the Edmonton Empire this week. She did five numbers at each house on Monday. Her exquisite art is much appreciated by Edmonton audiences, and her Paris gowns caused comment. In the second house she was obliged, after going through her usual programme, to sing two old favourites, "Oh, Johnny," and "Ma," in response to the numerous requests from the audience, and even then they were not satisfied, and when the "take" came down she had to sing a final verse before the curtain.

Jack Pleasants was too ill to appear, and his place was taken by George French, who made the audience rock with laughter with his droll humour. Olivette, in a novel dancing scene, met with deserved success. Billed as "The World's Worst Wizards," Walton and Lester make a welcome appearance. Their popularity was evidenced by the applause as soon as their number went up. They introduced much new comedy into their act. David Poole, in his novel ventriloquist scene, "introducing Johnny Green," will be talked about by Edmonton folk for many days to come, if the enthusiasm of Monday's audience is any criterion. His success was instantaneous.

Alice Hollander and Simon Wery made a welcome break. It is seldom that a singer can come back again and again and achieve a bigger success each time as Miss Hollander has done. She has played several times at the Edmonton, and the reception accorded her on Monday night would compare not unfavourably with that usually received by many singers of world-renowned fame at the Albert Hall. The Three Maxima Girls, in their sensational juggling act, complete a bill that is a success from start to finish, and a credit to all concerned.

PENGE EMPIRE.

An excellent variety bill is presented here this week in which Robb Wilton, the

popular comedian, occupies a prominent place, assisted by Miss Florence Palmer, in his latest success, "The Fire Brigade." Mr. Wilton is one of the cleverest burlesque artists we have, and he extracts every ounce of fun out of his capital sketch.

The programme is particularly strong in burlesque, Fyne and Hurley creating roars of laughter with their screamingly funny "Romance" episode. Audrey Knight's character sketches in song and story include "An American Vampire Study," very cleverly done, and "The Bad Girl of the Family." The Chippie Chappie in Chintz, as Sam Hilton styles himself, presents a popular turn. Billy Merson is a comedian of merit, who gets every ounce out of his two numbers, "I Want Some Money" and "Don't Cry, Little Girl." Fred Russell's ventriloquist act with Coster Joe is too well known to need much more than passing comment. Fred keeps his patter up to date, and is always introducing something fresh. Daisy Taylor, the dainty Scottish comedienne, gives three numbers in her excellent and vivacious style. Eddie Gray, the novelty juggling entertainer, completes a fine programme.

THE TERRIERS' CONCERT.

This well-known society of variety performers held a most successful last concert at the White Bear, Lisle-street, on Sunday evening last, under the chairmanship of that genial and deersly popular Terrier, Mr. Braddy Shaw, who was supported by these enthusiastic "Bow-wow" Messrs. W. B. Raby, William Welsh, Howard Ward, Arthur Were (hon. sec.), and others. There was a crowded "house," and the programme was long and most enjoyable. Mr. Walter Norman sang "England With a Great Big E," and "A Medley"; Mr. Eddie Comet, "When Friends Are in Front on Friday"; and Mr. Howard Ward, "I'm Getting Better and Better and Better" and "If You Knows 'Nowt,' say 'Nowt'."

Miss Nellie Shaw had a hearty reception for "One Summer Day" and "Masks and Faces," and tiny Miss Baby Charlton, who promises to develop into a genuine little artist, was tremendously amusing with her precocious renderings of "Come Round One Sunday Afternoon" and "Come to the Wedding in the Morning." Mr. W. B. Raby contributed a parody of "Sally in Our Alley" and "I've Lost My Little Put and Take" with great success, and Mr. W. M. Bowles's fine voice was heard to advantage in "Mountain Lovers" and "Nirvana." Mr. George Beacheroff, a light comedian with a very pleasing and easy style, gave a most amusing song of the medley variety, and "On the Pom Pom Tiddley-on Parade," the latter dealing very appropriately with all the various kinds of doggies. Miss Rene Dell, with a couple of sentimental items, "Maise, Dear" and "The Kid" (based on Charlie Chaplin's famous "nipper," Jackie Coogan), made "a hit" as certain as that we have had the pleasure of hearing her make professionally. Mr. Harry Satch was the excellent accompanist. The concert ended with a hearty vote of thanks to the chairman and the singing of the Terriers' Anthem.

J. H. Oakden's Indisposition.

We are pleased to report that Mr. J. H. Oakden, director and manager of the King's Theatre, Dundee, who has been seriously ill for some weeks, is now on the road to recovery. It will be some time, however, before he can take over the reins of government. Meantime, the destinies of the King are in the capable hands of Mr. Robert G. Walker, the courteous assistant manager.

OPENING OF NEW EMPIRE, MAIDSTONE.

The New Empire Theatre in Earl-street, Maidstone, once a picture house, reopened its doors on Monday evening, when Mr. Ballard-Brown commenced a season of vaudeville attractions. For the opening week Mr. Brown exercised considerable tact in selecting Mr. Huntly McDonald and his famous "Sunspots" party. A packed audience thoroughly enjoyed a really tip-top programme, and gave the artists a very hearty reception. Miss Alice Belfield was pleasing in her light-comedy numbers and dances. Mr. Tom A. Keele elicited vociferous applause for his songs, "Dodo-dip" and "Tommy Angliss." Miss Betty Royce, the possessor of a charming soprano voice, was heard to much advantage in the delightful Irish songs entitled "Fairy Tales of Donegal." An artist of exceptional merit is Mr. Ellis Williams, whose fine tenor voice was heard to advantage in "Le Donne é Mobile," and the applause he received was well earned. Comedy was in safe hands, for Will Harris is a comedian of considerable resource, and his goods are put over with a style of his own which causes the house to rock with laughter. With Mr. Huntly McDonald he is responsible for some capital dialogues. Miss Masie Martelle is a pretty Scotch dancer, while Miss Robbie Roma at the piano is an efficient accompanist. The concerted items put a final touch to a ripping show.

In a few words of welcome his Worship the Mayor of Maidstone, who was accompanied by the Mayoress, congratulated Mr. Ballard-Brown during the two years he has been responsible for the concerts at the Grove Pavilion.

The decoration and proscenium are the work of Mr. Herbert Willard, who with Mr. Gerald Brown has been responsible for much hard work in effecting the transformation so successfully.

PRESENTATION AT WATFORD.

Mr. Tom Taylor has given up the managerial reins at the Palace Theatre, Watford, after holding them for over five years. At the conclusion of the second performance on Monday night the staff of the theatre and friends gave him a farewell gift in the shape of a gold watch suitably inscribed.

The whole of the staff assembled on the stage for the purpose, and the presentation was made by Mr. Hubert Butcher, the popular leader of the orchestra. Mr. Butcher said they would miss their late chief, who had endeared himself to them by his thoughtfulness and kindness of heart. In reply Mr. Taylor said the handsome and useful present would be a pleasant reminder of the close friendship which had always existed between the Watford Palace Theatre staff and himself. They had always been a most loyal and willing staff, and invariably rose to any emergency. He believed they would be as loyal to his successor, Mr. J. Murray Herriot.

Percy Dawson.

Mr. Percy Dawson, manager of the Kino Theatre, Jarrow, where he has acted in that capacity for the last nine years, has been obliged to give up his duties for one month and take a rest in Devonshire, following on his doctor's orders. He is, we are pleased to hear, much better, and hopes to resume his duties on Monday next. Mr. F. W. Johnson, his acting manager, has been "carrying on" during his absence.

"THE CURE."

At Coventry.

Comedy Drama, in One Act, by Mr. E. J. Malcom. Produced for the first time on any stage by Mr. Charles Kenyon at the Opera House, Coventry, on Oct. 9. Lord Maurice Lammy.

Mr. Chas. Kenyon. Lady Viola Lammy. Miss Jane Wood. Mr. Tatten Hall.

The play has a somewhat novel plot. It deals with the matrimonial affairs of Lord and Lady Lammy. Lord Lammy discovers that his wife has been visiting another man's flat, and takes a decidedly original course in order to bring her to book and effect a cure. After forcing the other man, Vane, to write making an appointment, the husband packs him off to Jamaica, takes possession of Vane's flat, induces the alet to fill the role of a corpse covered over with a sheet, and awaits developments.

Upon the wife arriving at the locked doors, the husband creates a one-man-up roar, and finally fires a pistol with the object of leading the woman to suppose that he has killed her lover. A powerful emotional scene follows, but there is a touch of rich comedy when the "corpse" arises, and the wife realises how she has been tricked. "The Cure," however, has to all appearances been effected.

Given at the close of the performance of "The Wheel," this little play, which is to be strongly featured during Mr. Kenyon's forthcoming London season, has many good points. Chief amongst these are the many opportunities for powerful emotional acting by Miss Wood; and for equally clever work, of another type, by Mr. Kenyon; and for a quiet, but telling, comedy line by Mr. Tatten Hill.

THE LONDON PLAYERS.

Henry Oscar-Edward Stirling Companies.

This month the London Players, organised and directed by Henry Oscar and W. Edward Stirling, celebrate their first anniversary. For the past twelve months two companies have appeared almost continuously in the provinces, and in many cities repertory seasons have been given. In all nearly twenty plays have been produced. Plans for the future embrace a variety of enterprises. There will be three companies, one for dramatic plays, another for comedy, and another for Shakespeare.

In regard to the latter, Messrs. Oscar and Stirling announce an engagement of particular interest. On Nov. 27 they commence a season of Shakespeare in Paris at the Theatre Montaigne (of Les Théâtres de Champs Elysées). The season is from three to five weeks, during which they will play "Romeo and Juliet," "Othello," "Merchant of Venice," and possibly another of the comedies. The director of the Théâtres de Champs Elysées, M. Jacques Hébertot, is president of the Shakespeare Society in Paris, and the London Players' season is to be in the nature of a festival.

Messrs. Oscar and Stirling will play the leading rôles, and be supported by a special company of West-End Shakespeareans.

On Oct. 30, the London Players produce a new play called "The Lavender Garden," by Gerald Lane, at the Palace Pier, Brighton. Miss Christine Silver will play the leading part.

In the spring a company will tour the leading halls with the famous farce, "Oh I Say," the rights of which Messrs. Oscar and Stirling recently acquired.

A further company will be sent out on a tour of South Wales to play Sir Arthur Conan Doyle's "The Speckled Band."

M.H.A.R.A.

Members of the Music Hall Artists' Railway Association are requested to note that the committee has decided, owing to the state of the business and late bookings, that the provincial offices at Cardiff, Glasgow, Liverpool, Manchester, and Newcastle, shall remain open on Saturdays until 3 o'clock, and will be closed promptly at that hour. Also the above offices will be closed on Tuesdays at 1 o'clock.

HISTORY PLAYS AT CHELSEA.

"Edward IV."

Edward IV. Leonard Dainton
Henry VI. Bruce Moir
Louis XI. of France Arthur Temple
Prince of Wales Bruce Moir
George of Clarence William Murray
Richard of Gloucester

Donald Kinghorn
Earl of Warwick Keith Hamilton
Earl of Pembroke Atec Robbins
Lord Montacute A. Temple
Duke of Exeter M. Kinnaird
Earl of Worcester J. Arthur
Lord Wenlock W. Murray
Sir Richard Croft K. Hamilton
Lancastrian Gentleman A. Temple
Sir John Harrington B. Whiton
Sir Thomas Talbot W. Seymour
Queen Margaret C. A. Artvedson
Yorkist Spy Esme Lewis
Duchess of Clarence

Catherine Robertson
Anne of Warwick Pax Robertson
The second part of "Edward IV.," written by Miss Catherine Lewis, and produced by that lady's History Plays Company, was staged at Chelsea's Art Theatre, Manor-street, on Tuesday evening, the 3rd inst. That the good work of Miss Catherine Lewis is appreciated found practical token in the crowded theatre, filled with enthusiasts, young and old, whose spontaneous applause was deservedly won by the clever body of players.

This (as Part I.) also deals with the stirring times of the Wars of the Roses, and the ambitious Warwick's ingenious attempt to secure the freedom of Henry VI., who is imprisoned in the Tower of London, where the former had placed him in his design to set Edward IV. on the throne. The knowledge that his daughter, Anne, had fallen in love with Henry's son, Edward Prince of Wales, whilst exiled in France with his mother, Queen Margaret of Anjou, added zest to his many schemes. Henry was eventually released, and once again proclaimed King of England. This, however, only lasted for a few weeks, because the great nobles and armies, at the call of Edward IV., were too powerful for Warwick, who met his death with many of his followers at the Battle of Barnet. With the murder also, at the hands of Edward IV., and his two brothers (Richard, Duke of Gloucester, and George of Clarence), of Henry, the House of York was once again supreme in governing England.

There was a spirited performance by Miss Lewis's Players, who entered with zest into the good work. Mr. Leonard Dainton succeeded admirably in depicting the revengeful and bloodthirsty Edward IV. Mr. Bruce Moir showed excellently the vacillating characteristics of Henry VI., and also cleverly played the young Prince of Wales. Mr. Keith Hamilton's resonant voice was of material service in the heavy part of the ambitious, all-powerful Earl of Warwick. A clever portrait of the deformed Richard, Duke of Gloucester, was supplied by Mr. Donald Kinghorn. Mr. William Murray was also good as the Duke of Clarence. Mr. Arthur Temple must not be overlooked for his excellent acting as Louis XI. of France, and also as Lord Montacute. Miss C. A. Artvedson displayed versatility in the opening as the fiery, impetuous Margaret of Anjou, and, later, as a most pathetic figure with her spirit crushed. Miss Pax Robertson made a radiant Anne of Warwick. Miss Catherine Robertson well emphasised her lovable character and presented a charming picture as Isabel, Duchess of Clarence.

The play was, considering the Art Theatre's limited stage capacity, excellently mounted, the dresses especially deserving praise.

"Sammy in Society."

Ernest Dottridge's big provincial success, "Sammy in Society," will visit London for the first time next week, playing the Palace, Hammersmith.

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NEXT WEEK'S CALLS.

MONDAY, OCTOBER 16, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 6 NOW DUE.

ALBANY WARD THEATRES, LTD.
Note.—Rehearsal at all theatres at 1 p.m.
BRIDGWATER PALACE.—By All Means, Darling. Oct. 19, 20, 21.
DORCHESTER PALACE.—Miss Peggy Williams.
FROME PALACE.—The Orange Club Concert Party.
GUERNSEY ST. JULIAN'S.—Personal visit of Mr. Bromley Challenger in "New Wives for Old" and "When Knights Were Bold."
JERSEY ALHAMBRA.—Todd Jones, Bern and Cissie Silver.
JERSEY OPERA HOUSE.—"The Broken Melody."
SALISBURY PALACE.—"Queen of Sheba" film.
STROUD PALACE.—The Carylls, Jack Patterson.
TROWBRIDGE PALACE.—"By All Means, Darling." Oct. 16, 17, 18.
WYMOUTH JUBILEE HALL.—Six Brothers Luck present "What Next?"
YEOVIL PALACE.—"Odds and Ends" Concert Party.

RAYMOND Continental Tour.

BOSTOCK TOUR.
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Sisters Baillie.
HAMILTON HIPPODROME (rehearsal, 1).—Henry Lees presents "Nick Nacks."
IPSWICH HIPPODROME (rehearsal, 11.30).—Mooney and Holben, Austin Rudd, Relaine and Betty, Two Le Berqs, The Auklands, Norman Carroll, Newhouse and Merrill.
IPSWICH LYCEUM THEATRE—"Uncle Ned."
NORWICH HIPPODROME (rehearsal, 2).—Herbert Barnes presents "Charlie Goes East."
NORWICH THEATRE ROYAL.—"Broadway Jones."
PAISLEY RINK PALACE (rehearsal, 12).—Willis and Richards, Sisters Hendrie.
PAISLEY THEATRE (rehearsal, 12).—Dolly Ross, Lucan and McShane, The Jays, Carlier Brothers, London and Moon, Karr and Kookey, Martinez Troupe.

THE BROADHEAD TOUR.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—J. Cummings' "See You Later" revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Pictures, The Sequitos, and company as booked.
BURY HIPPODROME.—All Thomas, Maple and May, Leslie Ward and Felicie, Flo Dixie, Mavis and Sherwin, Vera Hind, Aida, Edwards Trio.
ECOLES CROWN THEATRE.—Jack Cromo's "Go as You Please" Company.
LIVERPOOL PAVILION THEATRE.—Billy Glenn's "Eyes Down" revue, Serlady Troupe, and company as booked.
MANCHESTER HIPPODROME.—Edwin Lawrence, Allan Hanbury, Jack Warman, Billy and Doris Harley, Les Nossellas, Whitway Four, and company as booked.
MANCHESTER KING'S THEATRE.—Bobbie Graham's "Dainty Ankles" revue.
MANCHESTER METROPOLE THEATRE.—Berestford and Pearce present "Hickey's Wild West Circus."
MANCHESTER OSBORNE THEATRE.—Get Rich Quick Productions' "Bubble and Squeak" Company.
MANCHESTER QUEEN'S PARK HIPPODROME.—Anna Hana, Rene Ralph, Caron Troupe, Hill and Dale, Tom Bracewell and Dolly, Carole, Capt. De Villiers' wireless airship, and company as booked.
PRESTON ROYAL HIPPODROME (rehearsal 11, matinee 2).—Wm. de Lacy's "Tangles" Revue Co.
SALFORD ROYAL HIPPODROME.—Pictures, The Chameleons, and company as booked.

RAYMOND Touring France.

KENNEDY CIRCUIT.
DUDLEY OPERA HOUSE (rehearsal, 12).—Frederick G. Lloyd presents "The Rose of Araby."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—Fred Astley presents "The Big Circus."
WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.
LONDON SYNDICATE HALLS. (See page 23).
LONDON THEATRES OF VARIETIES, LTD. (See page 15).

MACNAGHTEN TOUR.
(Rehearsal at all halls at 12.)
BLACKBURN.—Okayamas, Bert Coots and Co., Dan Leno, jun., Cecil Lyle, Nolan and Holt, Hilda Nelson Trio, El Ray.
BRADFORD.—Scott Sanders, "Idle-itis," Mario Lawton, Feudon Bros., Benson Gray, Jack Chapman, W. G. Watts.
BURNLEY.—James Hunter, Tom Goff, Claude Gardner, Fred Brazier, Denise and Jan, Hayden and Nevard.
CARLISLE.—Strength Bros., Fred Hutchings, Dippy Diers and Flo, Bourdell, Ackroyd and Hardy, George and Butcher, J. E. Sutton, and company as booked.
HALIFAX.—Horse and De Lil, Daunt Shaw Troupe, Bobbie Kerrigan, Harry Gunn, Harry Cliff, Maizie Ayling, Stan Kaveraghs.
HUDDESFIELD.—Sandy Powell, Martin and Castle, Anderson and Nash, Videau and Kirby, Texas Duo, Great Wieland, Ethel Castaldi.
SOUTHAMPTON.—Donald Keir's "Pearls."
WARRINGTON.—Gar Kiddie's "Q."
WIGAN HIPPODROME (rehearsal, 11).—The Siki v. Carpenter Film Fight, Deane and Dixon, J. J. Wild's Lancashire Players in "Money for Nowt," The Musical Excelsas, T. K. Mikasa, Three Napiers, Bert Groves.
MOSS' EMPIRES, LTD.
BIRMINGHAM EMPIRE (rehearsal, 12.30).—Lake and Barrasford, Bert Elliott and Doris Branton, Milton Hayes, Billy Danvers, Jean Alexander, Four Williams, Joseph Cheetham.
BIRMINGHAM GRAND (rehearsal, 1).—Wylie-Tate Production, "The Peep Show."
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PALACE (rehearsal, 12).—Linton and Vince.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Jack Waller presents Albert de Courville's "Pins and Needles."
GARDFEE EMPIRE (rehearsal, 1).—Ryan, Smith's "Oryans of the Storm."
EDINBURGH EMPIRE (rehearsal, 12).—D. W. Griffith's "Way Down East."
FINSBURY PARK EMPIRE (rehearsal, 1).—Poster Productions present "League of Nations."
GATESHEAD EMPIRE (rehearsal, 1).—Hannaway Bros. in "Oh, I."
GLASGOW ALHAMBRA (rehearsal, 1).—Teddie Gerard and Partner, Leona La Mar, Ernie Mayne, Stordale Bennett, The Pall Mall, H. D. Adams.
GLASGOW COLISEUM (rehearsal, 11).—Laveen and Croza, Fulvio, McDonald and Payne, "Dixie Minstrels, Haig Bros. and Ryan, Spencer Ward and Gertrude Long.
GLASGOW EMPIRE (rehearsal, 11).—Weynen and company, Finlay Dunn, Herbert Cave, Grock and Partner, O'Gorman Brothers, Kora Dale, De Havillands.
HANLEY GRAND THEATRE (rehearsal, 12).—Harry Stiles, The Marvelous Poppicus, Dorothy Ward, Shaun Glenville, Jack Tarr, Syd Moorhouse, Megan Brothers.

HULL PALACE (rehearsal, 1).—Macford's Mysterious Clock, Fyne and Hurley, Rich and Galvin, Duncan and Godfrey, Manny and Roberts, Arturo Bernardi, Felicia.
LEEDS EMPIRE (rehearsal, 1).—Tom D. Newell, Jack Lane, Vanay Chard, Robb Wilton, Alan Brooks and Co. in "Dollars and Sense," Victor Andre, Ratoucheff's Seven Russian Lilliputians.
LIVERPOOL EMPIRE (rehearsal, 1).—Theo. Productions present "Better and Better." Cast includes Frederic Bentley, Elsie Bower, &c.
LIVERPOOL OLYMPIA (rehearsal, 1).—George Jackley, Lohse and Sterling, Ristori and Partner, Winston's Water Lions, and Diving Nymphs, Gertrude Gitan, G. S. Melvin, Giaro.
LONDON HIPPODROME (rehearsal, 11).—Wylie-Tate production, "Round in Fifty."
MANCHESTER PALACE THEATRE (rehearsal, 11).—The Femina Quartette, Charles Withers and company, Teddy Street, Loch and Lemond, Oswald Williams, Talbot O'Farrell.
NEWCASTLE EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Virgin Queen."
NEW CROSS EMPIRE (rehearsal, 1).—Carl Brisson, Hedges Brothers and Jacobson, May Henderson, The Flying Pottery, Dorothy Darlington, Cohan and Dorothy, Joe Newby, Johnny.
NEWPORT EMPIRE (rehearsal, 1).—George Lee, Scotch Kelly, Arnaud Brothers, Frank E. Franks, Nixon Grey, Pierce and Roslyn, The Nicoletos.
NOTTINGHAM EMPIRE (rehearsal, 1).—Johnson Clark, Will Evans and company, Tucker, Fred Curran, Penrose and Whitlock, De Busse, George Wilbey.
PRESTON EMPIRE (rehearsal, 11).—The Wylie-Tate "Super Pictorial of 1922." Emilie Hayes, G. H. Elliott.
SALFORD PALACE THEATRE (rehearsal, 1).—Radley and Rawlins, Foster Ker-Mor, Zetta Mor, Chris Richards, Four Serietes, Lyons and O'Moore.
SHEFFIELD EMPIRE (rehearsal, 1).—Varney and Butt Kenna Brothers, Four Swifts, Harry Weldon, Sam Mayo, Lauri Howard, George Calver.
SHEFFIELD KING'S THEATRE (rehearsal, 1.30).—The Foster Productions present "All in One," Harry Herbert, Wallie Pearce, Ray Wallace, Three-Nitos, Les Kavanagh.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Crystals" featuring Kitty Colyer and Jimmy Leslie.
STAFFORD EMPIRE (rehearsal, 1).—Marcel and Partner, The Royal Barile Quartette, W. V. Robinson, Four Mack-wells, Millie and Gordon Trio, Nelson Keys and company, Wai Langtry.
SUNDERLAND EMPIRE (rehearsal, 1).—Frank Benson, Broughton and Crofton, Monagadors, Frank and Vesta, Phil and Phlora, Renee and Godfrey.
SWANSEA EMPIRE (rehearsal, 2).—Barrow, Knowles, Russell Carr, Elia Shields, J. H. Scotland, The Three Equals, Boy Renaud, Frank O'Dell.
VICTORIA PALACE (rehearsal, 11.30).—Ruby Norton, Dolzo, Paul Gordon, Tom E. Hughes, Dainty Dene.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Memories of Scotland," Wilt and Stevens, Flying Banquards, pictures.

STOLL TOUR. (See page 23).
VARIETY THEATRES CONTROL-LING CO., LTD.
BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Fun Shop."
BRIGHTON HIPPODROME (rehearsal, 12).—Whit Cunliffe, Takeo and Koma Namba, Jack Buchanan & Co., Flemings, Nella, Finckas, E. Finckas, Torino, Crete.
LEEDS HIPPODROME (rehearsal, 12).—"The Fun of the Faye."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Fox Luck."
NEWCASTLE HIPPODROME (rehearsal, 12).—Derra De Moroda, Victor Kelly, Alice Hollander, Auntie & Co., George Mozart, Flying Julians, Dick Henderson, The Ten Frisco Cowboy Syncopators.
PARIS ALHAMBRA THEATRE.—Period commencing October 20, 1922.—Georgel, Manuel Vega, Gaston Palmer, Yamamoto and Koyoshi, Muti and Jeff, Loretta Layette, The Two Mazolas, Kretson's Dogs, The Elitron Troupe, Nan Stuart, The Raychers.
PORTSMOUTH HIPPODROME (rehearsal, 1).—Great Carmo, Musical Navvies, Iris and Phyllis, Scot Gibson, Westminster Singers.
SHEFFIELD HIPPODROME (rehearsal, 12).—"Smoke Rings."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Bert Errol & Co., Willie Rols, Pearl Mitchell and Sister, Wright and Hartley, Willie Rouse, Frank Elliott & Co., Hilda Denton, Chinko and Kaufmann.
SOUTHEND HIPPODROME (rehearsal, 12).—The Southend Amateur Operatic Society.
VOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Rockets."

RAYMOND London Shortly.
MISCELLANEOUS.
ALDERSHOT HIPPODROME (rehearsal, 1).—Jack Ray, The Jovers, Rosie Lloyd, Jimmy Stewart, Lilian Fitzroy, George Godfrey, Clo D'Aré.
ALBANY WARD THEATRE'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Leo and Lloyd, The Ramseys, Pauline and Mars, The Dyce Duo, Joe Archer, El Reno, Dorothy Dainty, Agnes Dale, Leslie Whyte, and pictures.

ASTON HIPPODROME (rehearsal, 12).—Nelson Jackson, Geo. Rymer, Bruce McCloud, Harris Family, The Steppes.
COVENTRY HIPPODROME (rehearsal, 1).—Johnny Dundee, Bobbie and Beatie, Thyrse Neslow, Leslie Strang.
DERBY GRAND THEATRE.—Armitage and Leigh's Repertory Co.
EDINBURGH THEATRE ROYAL (rehearsal, 1).—Dolite and Billie, The Meszelles, Stanello and Douglas, Jack Hayworth, Donald and Carson, Ernesto, Margaret Phillips.
EDMONTON EMPIRE (rehearsal, 3).—"The Minstrels of 1922."
EXETER HIPPODROME.—Osborne and Perryor, Adelaide Gretton, Leopold and Ht, La Ventura, Maher and Langford, Gordon Jeffreys and Co.
KINGSTON EMPIRE (rehearsal, 12.45).—Dalston Productions present "Glancing Around."
LONDON SHOREDITCH.—St. Just and Higgins, Crasey Hicks and Pass, Pringle and Almas, Dailiner and Padie, The Ashley Sisters, Barnes Brothers and Watson, Franklin Pyne, Childs Brothers.
LUTON PALACE THEATRE (rehearsal, 12.30).—Jean Andrews, Smith Walker Trio, Brian O'Sullivan, Betty Bruce, Lily Denville.
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Spangles."
PENGE EMPIRE (rehearsal, 12).—Young Buffalo "The Mystery Man."
POPLAR QUEEN'S THEATRE.—Mrs. Kimberley's revue, "Twiddle Bits," Col-racs, Pathé Gazette.
READING PALACE THEATRE.—"Bull-dog."
WALHAM GREEN GRANVILLE (rehearsal, 12).—Vesta Brothers, The Doreens, Jock McKay, Rebe Kesslova, Gresham Singers, Wright and Humber, Francini and Elsie Olloms, Pomey Twins.

TWO NEW PLAYS AT ST. GEORGE'S HALL.

"GOOD MEN AND TRUE."
Drama, in One Act, by Alban Gordon; Produced at St. George's Hall on Wednesday, Oct. 4.
The Foreman of the Jury—H. K. Aylliff
The Woman on the Jury—Edith Goodall

"Feminine Life" presented this one-act drama at the St. George's Hall on the evening of Wednesday, the 4th inst. It proved to be a poignant tragedy in miniature. All the jury were convinced by the circumstantial evidence that the prisoner was guilty, save only the woman and one man, who wavered under the powerful pleading that the evidence was merely coincidental and not conclusive. Finding her efforts to convince them unavailing, she declares that he could not have committed the murder as she was the murderer! She then tells the story of betrayal of her own daughter, and how to prevent her son avenging his twin sister's dishonour, she killed the villain herself, and how she contrived to get on the jury in place of another woman—this is the weak spot in an otherwise powerful plot. Naturally the jury, being satisfied of the truth of her story, find the youth "Not guilty," and the wretched woman remains behind on parole. It is then we learn that she had taken upon herself the guilt of her son to save him, and her purpose being accomplished, she used the hand, in the shape of a poisoned dagger, to escape the penalty of her fine devotion. Miss Edith Goodall acted with much latent strength, emotional intensity, and dramatic fervour, as the self-sacrificing mother; Mr. H. K. Aylliff gave a very impressive and convincing reading as the foreman of the jury; and excellent support was rendered by the rest of the cast.

"EVE TRIUMPHANT."

Comedy, in Three Acts, by Alban Gordon. Edward Leggatt William G. Carn
Eve Leggatt Marion Clark
The Hon. Mrs. Marbury Plotwick Jessie Robertson
Averil Chatwin Ivy Sweetland
Ronford Chatwin Rex Douglas
Douglas Mountford Alban Gordon
Detective Jackson Charles Kimber
Sergeant Brown John Sandles
P.C. Hawkins A. J. Armstrong
A Maid Teddie Cole
In complete contrast with the one-act play was the capital comic imbroglio of an ex-sergeant of police who sets up as a private detective, assisted by his preternaturally smart daughter, Eve. Old Leggatt, the stodgy, smug police officer, is endeavouring to gain material for a divorce for Lady Plotwick's daughter, while Eve is employed in trying to fathom the mystery of Douglas's betrayal, and, incidentally, getting head over ears in love with him, her client being Lady P.'s daughter's husband. At the flat where Douglas is in hiding all parties meet, and terrible trouble seems to be brewing. Excitement rises to a great height when, in addition to the arrest of both men and Eve being down on the "wanted" list, it transpires that Montague has been murdered and Eve is the suspect. With the finding that he committed suicide, when discovered as the rife of his own safe for insurance purposes, the air is cleared and Eve bids fair to find her garden of Eden. The piece was capably acted by Marjorie Clark, charming and spontaneous, in the title-role; William J. Carn, capital as the very conventional Edward Leggatt; Jessie Robertson, as the scandal-mongering stepmother; the author, as Douglas Mountford; and Rex Douglas, as Ronford Chatwin, were excellent; John Sandles, exceedingly droll as Sergeant Brown, and minor service rendered by Ivy Sweetland as Averil Chatwin, Teddie Cole, Kimber and Armstrong.
The Sussex Players appeared in both productions, and the proceeds of the performance were devoted to the Combined Hospitals Appeal.

"MY TEMPORARY HUSBAND,"
At Croydon Empire.

This amusing sketch, adapted from the story by Walter E. Crogan, by Elaine Mills, was produced on Monday evening, and proved a highly diverting turn. Madge Grahame, a ward, has led her guardian, Professor Blingstaffe, to believe that she is married. His sudden appearance on the scene leads her to adopt an audacious scheme—no less than the acquiring of a temporary husband for one evening. Tony Sutcliffe is singled out for this distinction, and he reluctantly consents to become the dupe. In the midst of the conspiracy the guardian appears and, as he proves to be the uncle of Tony, a series of complications ensue, and this provides a wholesome amount of comedy. All goes well, however, at the finish, and the temporary hubby is accepted as a permanency. The characters are excellently played by Mr. Elaine Mills, Mr. Walter Menpes and Miss Winifred Willard.

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

BASLOW.—Q.: The local paper has, I think, very unfairly commented on my singing, and also my dress. Can I not stop this or bring some action against the proprietor? A.: Criticism may often do the subject of it a good deal of harm, but fair comment, however unfavourable, is privileged, and gives no cause of action. It must be honest and not malicious, and the proof of malice will always rest with the victim. It would be quite a matter for a jury to say whether the comment exceeded fair criticism, and you would be very unwise to take any notice except under very careful advice.

H. G. Q.: I have had occasion to leave my wife, who retains our child, and she threatens to go on the parish. Am I obliged to provide for them both, or is my father? A.: You may be justified or not in leaving your wife, but unless she has been unfaithful you are bound to provide for her, and in any case for the child. Failure might lead to your imprisonment for desertion of wife and family. If you have no means, or cannot be found, your father would be responsible for the child's maintenance if your wife goes on the parish but not for hers. I am afraid you do not realise your position.

MANAGER.—Q.: I have entered into a contract with the owner for the use of a hall for theatrical performances, and I now find that it is only licensed for dancing and music. Is the contract good? A.: No. You should have made due enquiries beforehand, and the contract is invalid. If the owner represented to you it was duly licensed for the purposes you required, you might have a claim for damages against him if you have sustained expenses in respect of the agreement.

AGENT.—Q.: Has a person who has a ticket for a stall which turns out to be already engaged any right to insist on going into a private box which is empty? A.: He has not, for the rule that a manager must either find room for the holder of a ticket or refund the money only means room of a similarly priced description. But a stall being numbered, if in some mistake in the box office two tickets were issued for it, it would be proper to find room even in a private box for one of the holders, or some damages might be awarded for cab fare, &c., if the matter were pressed.

A MARRIED PLAYGOER.—Q.: I took a ticket for the pit, and having no one to leave it with took my baby in arms, but I was not allowed to enter and the money was returned. Is this right? A.: The manager was quite within his rights. If the baby cried it would have disturbed quite a number of persons, and in any case you had only a ticket for one, and a theatre is not like a train or omnibus, where children under three may be carried free.

CHURCH AND STAGE.

Bransby Williams' Address at Leicester.

The well-known character actor, Mr. Bransby Williams, gave an excellent address concerning the stage of yesterday and to-day to members of the Leicester Rotary Club, at their luncheon on Monday of last week. Mr. Williams said he was pleased to see several clergymen present, as well as the president, Canon Elliott. The Church and the stage could work together, and there was no reason why they should not do so. His desire was for the clergy to support that which was good upon the stage and not to be afraid, but to be just in condemning everything that was not good—not to condemn all alike.

In purifying the stage they could all work together for the benefit of their fellow-creatures. The stage of yesterday had many great personalities, who produced good wholesome plays, but some of the actors of to-day, although a splendid lot of fellows, were very "milk and watery," and were continually repeating their own personalities. The provincial theatres had fallen in the estimation of regular ardent playgoers because of the lack of attention from London actors.

A personal touch was what was needed, not only on the stage, but in every business at the present time. If the fellow with the big name in Syndicates sometimes went amongst the people engaged in the concern, he would do a great deal to counteract the specious arguments of the Bolshevik fellow.

In conclusion, Mr. Williams gave much-appreciated imitations of Wilson Barrett and Henry Irving, reciting the speech of "The Silver King" in the manner of both actors. Mr. Williams was heartily thanked for his address.

Mr. Bransby Williams and company were very successful at the Leicester Royal Opera House during last week, when "David Copperfield" and "Oliver Twist" were presented. Curtain calls and speeches were numerous.

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"THE HEART OF DORIS."

At Cardiff.

Play, in Three Acts, Produced at the Playhouse, Cardiff, on Monday, Oct. 9.

This is a charming little love story from the book by Violet Treflane and Peter Garland. Doris Reade is secretary to Sir George Knowley, K.C.B., a political magnate and empire builder, and although a man of middle-age, he succumbs to the fascination of his young and pretty secretary. Carried away by the adoration of such a prominent public man, Doris has consented to an illicit union, Knowley talking of getting a divorce from his wife, and, if necessary, even retiring from public life for the sake of his young accomplice. In the midst of their love-making in Knowley's private sitting-room in a country inn a telephone message comes through that Lady Knowley has been injured in a motor accident. Knowley's evident great anxiety, and the harsh manner in which he brushes the girl aside to hasten to his wife, opens Doris's eyes, and she realises that she is, as her friend Hilda Barker has continually told her, but a passing fancy to the eminent politician, to be dropped when all passion has ceased. At the full realisation of the terrible truth Doris falls to the ground, but is brought again to her senses by a young man who, unexpectedly entering the room, is astonished to find a charming girl lying in a faint on the floor. Then begins Doris's second infatuation, only this time it is the genuine thing. Complications arise when Knowley returns and the subsequent disclosure that Doris's young lover is Knowley's step-son, Ralph Hampden. Crushed by this unexpected development, Doris naturally decides that she cannot hide her past from her new admirer and makes preparations for a flight. She is surprised by Ralph, and, pressed to explain her departure, tells him why she cannot marry. Ralph's love, however, triumphs over the shock of the disclosure, but Doris declines to allow him to marry her under the circumstances. The intervention of Lord Charteridge, who is Ralph's godfather and has become Doris's sincere friend, in spite of his knowledge of her guilty liaison, eventually overcomes her scruples, and the fall of the curtain finds the two united with the prospect of an early happy marriage.

The comedy had the advantage of being presented by an all-round excellent company. Everybody was fine perfect, free from nervousness, and acted with such notable ability that the story did not flag in the slightest. Principal honours were undoubtedly due to Miss Frances Carson for her remarkably clever rendition of Doris Reade. Simply but charmingly gowned, Miss Carson gave a flawless interpretation of the part. Mr. C. Aubrey Smith as Sir Geo. Knowley was impressive, acting his part with much distinction. Ralph Hampden was perfectly enacted by Mr. Frank Freeman. Mr. Holman Clark, who produces the play, appears most successfully as Lord Charteridge. Miss Marjorie Holman as Hilda Barker deserves special praise for her clever and witty delineation; Miss Maud Cresell proves a distinguished Lady Knowley, and Mr. Raymond Massey should not be overlooked for his quiet rendition of the waiter, Roberts.

"CHIFFON DEAR."

At Morcambe.

Musical Comedy Extravaganza, by Arthur Gilbert Hart, music by Hal Parker; Produced at the Alhambra, Morcambe, on Monday, Oct. 2.

Plain Potts Bob Selvidge
Harry Drake Bernard Gordon
Mr. Wiggs Reg Dingle
Major Churtz Syd Munroe
Mrs. Wiggs Edie Le May
Peggy May Firth
Pigeon E. Thane
Lucy Wiggs Masie Lynne

Pleasing music, a witty book, charming lyrics, artistic dancing, clever principals, and a graceful and tuneful chorus, all contributed to a successful opening performance, and "Chiffon Dear" should have a very prosperous tour.

The plot centres in the discovery by Mr. and Mrs. Wiggs of an advertisement enquiring the whereabouts of William Cornelius Potts, who is entitled to a legacy of £50,000, and their connecting it with the person of their manservant, a slow and somewhat dull fellow, who gets in the way of everybody. To repair their fallen fortune they hastily designate him as the future husband of their daughter Lucy, in spite of the latter's attachment for hand-some Harry Drake, an impecunious clerk. The obvious unsuitability of Potts for Lucy (famously known as "Chiffon Dear," in account of her "clinging" ways) is to be got over by the Wiggs taking his education in hand and engaging a tutor for him. In this matter, however, fate takes a hand in the game, and Major Churtz, an old friend of Harry Drake's, just home from the Gold Coast, is introduced by the lovers to accept the situation, he guaranteeing that after he has done with Potts the Wiggs will have none of him as their daughter's husband, even with the added attraction of his fine fortune. Eventually it is discovered that the advertisement had nothing to do with the Wiggs' manservant, and the crestfallen parents have to consent to their daughter's marriage to Harry Drake.

Bob Selvidge, well known to both North and South audiences, scores a great success as Potts, and opportunities are taken to introduce him in different characters (such as the beach inspector at a popular bathing resort), which cause roars of laughter. Masie Lynne acts delightfully in the name-part, and her sweet voice is heard to advantage in songs and duets. Bernard Gordon fills the role of the hero excellently, and his songs were well received, as were also the contributions of Syd Munroe as Major Churtz. The songs and dances by May Firth-Peggy contributed in no small degree to the success of the show. There is a particularly charming duet, "A Love Nest," in scene one. Another good number is "Chiffon Dear." It has a haunting refrain. There are "The Lady Police," and "A Bathing Parade," and a rollicking number, "Every Morn." May Firth deserves congratulation on these tiny efforts.

Mr. Arthur Carlton, C.B.E., J.P., lessee and manager of the Worcester Theatre Royal, has been asked to again accept the Mayoralty of the city, which he held with great distinction during the war.

WORK IN HAND.

The work of rebuilding the Tivoli in the Strand is proceeding apace. "When erected it will be one of the finest cinemas in London," said Mr. Bertie Crewe, the architect, to a representative of "The Era."

"We have been working hard since last July," he said, "and it is the hope of the management to open the new cinema at the end of next April."

The Ilford Super-Cinema, which has been erected opposite the Midland Railway Station entrance at Ilford, is to be opened on Saturday afternoon, the 14th inst., by the chairman of the local Urban District Council. The cinema is regarded as being one of the finest in the country.

Besides the cinema hall, in which the seating capacity is about 3,000, there is a restaurant and café lounge, and a roof garden.

It has been built by Messrs. Sheffield Brothers, Ltd., of Dalston. The huge pipe-organ was made by Speechley & Sons, Dalston, and the interior decorations are by Val Prince.

In a chat with a representative of "The Era," Mr. J. L. Sheffield, J.P. (chairman of the company), whose brother, Mr. H. Sheffield, is the managing director, said the new cinema covers more space than any cinema building he knew. "The roof garden, it is hoped," he said, "will in the next summer be well patronised. It will meet all the requirements of the district, and can be used for all kinds of functions. It will not be necessary to go into the cinema to get to the restaurant, the lounge, or the roof garden; they are separate and distinct from the cinema hall, though they form part of the same building. We shall also have a crèche for young children. There will, for the present, be two orchestras—one in the cinema proper and the other in the restaurant and tea-rooms. The pipe-organ is a magnificent one."

There appears to be great activity in the cinema world—at any rate, as regards structural work and refurnishing. Mr. Chancellor, of the firm of Frank Matcham & Co., told an "Era" representative that he had several big schemes on hand for the erection of new cinemas, but for the moment he could not give any details.

Messrs. Waring and Gillow are busy with the work of furnishing or refurnishing cinemas in different parts of the country. A new cinema in which they have been interested has just been opened in Edinburgh (the Caley Cinema). They have in hand contracts for the refurnishing, &c., of a cinema at Porth, South Wales, a cinema at Ilford, and the Chiswick Empire.

Messrs. Hampton & Sons have just completed work at a new cinema at Grimsby, and they have other contracts in hand.

An Interesting Collaboration.

Two popular C.A.A.-ites have recently been joining forces with considerable success. These are Miss Biddy Doyle and Mr. Sidney Arnold, who have been combining in comedy duets. Both have a neat sense of character, and it is not surprising, therefore, to hear that the combination has been working very well.

ACTORS' ASSOCIATION MATTERS.**Secretary's Notes.**

Report Week Ending Oct. 7.
Death levy stamps due, 17; subscription stamps, 40.

Money Recovered: Previously, £2,797 8s. 4d.; this week, £14; total, £2,811 8s. 4d.
Death Levy Benefits: Previously, £904 1s. 11d.; this week, £7 15s. 10d.; total, £911 17s.

Protection Fund: Previously, £86 10s. 4d.; this week, £9; total, £95 10s. 4d.

Since January, 1919: Spent to improve profession, £25,025; benefits to members, £18,542 8s. 5d.; previously, £743 8s. 8d.; this week, £30 15s. 1d.; total, £44,341 4s. 2d.
Number of new members: Previously, 674; this week, 96; total, 770.

Minutes of Council Meeting Held Oct. 6.

Present: Messrs J. Fisher White (in the chair), A. Harding Steerman, Robert Lord, Luke Forster, Walter Rignold, Ivan Berlin, Maurice Hoffman, Byron Douglass, Alfred Harding, O. B. Clarence, Harry Zeitz, Frank Denis, A. George Fry, Marri Moncrieff, Milton Rosmer, David Leslie (assistant secretary), Alfred Lugg (secretary), Misses Charlotte Anson, Kathleen Magee, Ada Roscoe, Mary Raby, Lucy Sibley, Gladys Holliott, Lisa Coleman, Mrs. Saba Raleigh, and Mme. Isabel Beresford.

Reports of the Ways and Means, Legal, Propaganda, Actors' Employment Fund, Nominations and House Committees were read and passed.

Messages regretting their non-attendance had been received from Messrs Ben Webster, Frank B. Gray, Henry Caine, Charles Stone, Herbert Pearson, Misses Minnie Rayner and Ethel Griffiths.

Letters were read from Mr. Norman Hoult, Mr. Lennox Pawle, Mr. Harry Zeitz, Dr. Maurice Nathan, League of Nations Union, Miss G. Yvonne Arnaud, Miss May Beatty, Miss Renee Kelly, Mr. Henry Caine.

BIRTHDAYS OF THE WEEK.

Happy Returns to—
Lyn Harding, Thursday, Oct. 12.
Mark Lester, Thursday, Oct. 12.
Godfrey Tearle, Thursday, Oct. 12.
Bennett Scott, Thursday, Oct. 12.
Cliff Ryland, Friday, Oct. 13.
Mrs. Langtry, Friday, Oct. 13.
Marie Polini, Friday, Oct. 13.
Ethel Warwick, Friday, Oct. 13.
May Saker, Sunday, Oct. 15.
Mayhills Neilson-Terry, Sunday, Oct. 15.
Mabel Love, Monday, Oct. 16.
Isabel Jay, Tuesday, Oct. 17.
Robert Pateman, Tuesday, Oct. 17.

SCENIC GOSSIP.

Mr. Harry Gibbons is painting the scenery for "Cinderella" for Mr. Morgan's own production at the Kennington.

Mr. Joseph Barker painted three scenes for "The Dover Road" from designs by Percy Macquidley, R.A.

Mr. Fred Walsley, B.W.S., a pupil of the celebrated W. F. Robson (pupil of William Beverley's) writes from Southsea a most interesting letter on scenic art and scenic artists in general, and says:—"I am pleased to see that 'The Era' is taking up seriously the matter of Scenic Art in this country."

Charles G. Cooke, one of the provincial scenic artists we should like to see in London, is busy at his own studio at Stalybridge on pantomime work.

J. Crosbie Frazer's scenery for the Vauxhall Gardens of 1700 pageant for the old Lambeth Carnival, held in Vauxhall Park on Friday and Saturday last, in aid of the Hospital Funds, was very realistic.

Much admired is the sub-tropical scenery designed by Paul Gill, and painted by J. Crosbie Frazer, that J. E. Vendrenne uses in "Quarantine"—the Verandah of the Royal Hotel, Esmeralda, being of a very high order of merit.

To once and for all settle this controversy. The scenery for "East of Suez" was not painted by Chinese labour. This is what the programme at His Majesty's Theatre says: "The scenery, Chinese dresses and properties designed by (and some of the scenery painted by) George W. Harris. The scenery built by Brunsell, London, and Robinson, Liverpool, and painted by Philip Howden."

The majority of scenic artists seem to be in favour of the amalgamation of the Scene Painters' Guild and the Scenic Artists' branch of the N.A.T.E.

The Mexican scenery used at the Duke of York's in "The Broken Wing" hails from America and is painted by P. Dodd Ackerman, and one or two of the features are very original and effective.

In a recent issue we mentioned remarks by Thomas J. Lake and John England on the subject of the Scenic Art Society of America, and regretted want of unity among artists in this country.

On the back of each piece of this American scenery is a stencil stating that the artists belong to the Society.

T. Marshall has sent more scenery out on tour than any master carpenter we know, and has just completed a full "Adam set" for Bentley and Pringle Wood's coming production of "The Heart of a Child." Marshall was at one time master carpenter for Cyril Maude, and for a long time at the Haymarket and many other London theatres.

Arthur Pullinger's scenery for, Kid Lewis's production will be seen at the Elephant and Castle next week. The show is an enormous success at Eastbourne this week.

Conrad Tritschler's big Law Court scene is due on the stage of the Opera House, Manchester, on Monday, when "The Bal" will be played. John Hill and Co. to be highly commended on the wonderful way in which they have carried out the minute details of Tritschler's model.

WHO'S WHO IN SCENIC ART.

By T. A. BINGHAM-SEDGWICK.

FRANCIS H. BULL.

Francis Henry Bull, son of John Thomas Bull, the well-known artist, was born on February 9, 1871, in Great Queen-street, London, W.C., and inherited the talents of a clever father. He was educated at a Brighton school, where he studied art. Eventually he became an art teacher at the same school. For a considerable time he worked with his father, where he laid the foundation-stone of a most brilliant career, and though still young he is undoubtedly one of the largest scenic contractors in or out of London.

The personality of his work and the brilliancy of his style raised the scenic art of the music halls to a very high level of merit during the music hall boom, and long before the French School invaded this country with its art nouveau and futuristic confections, that hold sway at the present day, in some of the revues. The comparison of this class of work is odious when seen beside the beautiful architectural marble and gold corridor cloths with their floral and landscape gardens and fountains, and their rich draperies and statues, when you are lucky enough to run across some of these pictures. For Francis Bull stocked no fewer than 30 London music halls with them, including amongst others the Canterbury, the Euston, East Ham Palace, Walthamstow, Chelsea, Croydon, Islington, Balham, Woolwich, Clapham, Brixton, Camberwell, Holloway, Waltham Green, Hammersmith, Stoke Newington, and Bermondsey, not forgetting the Holborn-Empire.

Talking about Bermondsey, it was at the Star in 1895, when John Hart was the proprietor, that Francis's scenery first saw the light of night, and from then he never turned back. From the Star, Bermondsey, he ultimately reached the Royal Opera House, Covent Garden, and many other theatres.

I must not forget to mention that in 1910 he accepted a contract from Walter Gibbons to paint some of the scenery for

the opening of the Palladium, the rest of the scenery having been painted in Germany. The directors were so disappointed with the foreign stuff that Mr. Gibbons commissioned Francis to install an entirely new plant of British scenery.

In 1913 Mr. Bull had the honour of painting the greater part of the scenery for "Come Over Here," at the London Opera House. These scenes live and stand out in the memory of playgoers. "The Great Ice Carnival" scene of real ice, was a masterpiece of stage craft and the talk of London.

During the war Mr. Bull had the confidence of the Secret Service Department of our aerial offensive, and played a valuable part in the scenic enlargements of hundreds of miniature plans of the fighting area of the enemy for our airmen to more easily study.

In 1919 and in 1921, from the designs of Charles Ricketts, A.R.A., he executed the scenery for Isidore de Lara's "Nail" at Covent Garden, and Maurice Maeterlinck's "The Betrothal," a sequel to "The Blue Bird," at the Gaiety. Thirteen designs are now being exhibited by Charles Ricketts, A.R.A., at the City Art Gallery Theatre Exhibition in Manchester. He painted the scenery for all Matheson Lang's productions, and in the pageant at the Crystal Palace "Festival of Empire" he was well to the front. In most of the London exhibitions his scenery has played an important part. At the Palace, Tientsin, and in the Far East of India and China, Cape Town and Johannesburg, hangs scenery from his brush. He is one of the most unassuming of men, and is very popular amongst his associates and assistants. He loves to boast not of himself but of the heroic loyalty of his assistants, Charles Grimani and his father, Charles G. Markham, and Charles Holmes, and the late poor old Jack Johnstone. He is now busy on the stock scenery for the new Alhambra, Dunfermline, after a busy time for "Mr. Garrick" at the Court.

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"It was fully believed I could never recover, but one day I decided to try Dr. Cassell's Tablets and started at once. By the time I had half finished the first box I could sleep, and I can't express how thankful I was for that. Then 'pins and needles' came in my legs, and they began to grow warm—they had been stone cold before that. Soon there was feeling, and at last, power. I got up a little each day, then I went out with help of two sticks, the first time for four years, and now I am back at work as well as ever, and quite normal in weight and measurement. Everybody who knows me is astonished at the cure, and none more astonished than myself."

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

Who is there among us who doesn't like a good detective story? We can't help liking it because it arouses the commonest of all human emotions—curiosity, a desire to know something about a thing that is hidden from us.

In "The Crimson Circle," the first picture made by the Kinema Club, we have all the ingredients of a good detective story, a very fine detective story, because it holds its secret to the very end.

The completion of this film, and its trade showing at the New Gallery Kinema, a few days ago, are due to the generosity and the confidence of Mr. A. G. Granger in the ability of the members of the Kinema Club, under the direction of Mr. George Ridgwell, to produce a picture that would go over big. Mr. Granger advanced the money to pay for the unavoidable costs of the production; Mr. George Ridgwell gave his services as director; Mr. I. B. Davidson helped with the use of his studio, the cameramen and others gave a generous hand, and the members of the Kinema Club gave their services so generously, that George Ridgwell could truthfully say that he had an all-star cast.

Now that the picture has made its bow, the only thing to be done is for exhibitors to book it. Not because it has been produced by the Kinema Club, which hopes by its sale to put the club on a sound financial basis, not even because this co-operative optimistic effort deserves the warmest encouragement, but because from first to last it is a rattling fine entertainment.

That's the reason.

Thirty-two "Stars" in a Film.

There were no fewer than thirty-two well-known British film players in the cast, the principal parts being taken by Madge Stuart, Norma Whalley, Eva Moore, Fred Groves, Robert English, Sydney Paxton, Rex Davis (an admirable hero), and Clifton Boyne, an accomplished and subtle villain. The small part folk included numbers who have starred in British pictures—all of them freely giving their skill and their names in the cause of British production and the welfare of British artists.

It would have been hard to offer adverse criticisms upon such a laudable attempt to show what British artists, unfettered and unhampered by consideration of overhead studio and other charges, could do, had the picture been on the level of some British productions I could name. But from the point of view of story, production, acting, and real entertainment value, "The Crimson Circle" can more than hold its own, and, indeed, has so few faults that they detract in no degree from its attractiveness for the public.

The Knighthood Picture.

I had but the barest space in last week's issue in which I could refer to "When Knighthood was in Flower," because printers were calling for the last copy while the show was being given at the Scala. But another look at the picture gives me no more opportunity to make a fuss about it, nor to make your eyes bulge with astonishment at its colossal cost—which is said to be, not by me, something like £300,000.

Was it intended to be a caricature, to make things English look like so much clowning at a time when the liberties of the nation were being tested through the courage of a King, who lives in the minds

of people ignorant of the history of their own country, as a sort of Tudor bluebeard? Henry the Eighth needs no defence as a king, whatever he was as a man. Lyn Harding's presentation of him is an astonishing piece of work.

Hearst Interested.

The film is a Cosmopolitan production. William Randolph Hearst, the newspaper king of America, has it pretty well known, a big interest in Cosmopolitan, and this country, which, if his newspapers and his own signed articles in them are any guide to his own views, he hates most heartily, although I must say rumour credits him with repentance since the day—some months ago—when he breakfasted or dined with Mr. Lloyd George.

When I landed in New York, in February, 1920, Mr. Hearst's reporters and photographers chased me for photographs and interviews. I would give neither, because I was not in America for any political purpose of which Hearst suspected me, judging from the fact that in every town in which I stayed, from New York to Los Angeles, Hearst's men layd me and called upon me, even at midnight, to get interviews about Lloyd George, Ireland, and Soviet Russia.

But Hearst "got his own back" the day after I stepped ashore in New York and had nothing to give his reporters. In one of his journals was published a photograph of me, as I was stepping off the "Adriatic" with the caption: "W. G. Faulkner, the advance agent of Lord Northcliffe, who has come to flood America with British propaganda pictures."

Hearst's Concern with Pictures.

That this was wholly untrue did not matter. Nothing matters in the Hearst newspapers, but I know that Hearst and his organisation made things so difficult for me with the film industry of New York by persistently misrepresenting the purpose for which I went to America, that it cost me three weeks of hard work to get into the good graces of the people who mattered, and who had been led to look upon me as a spy come out to ruin their business.

And I cannot help asking myself what interest Hearst had in this caricature of Marion Davies in the cast. I can well imagine the impressions America's millions have of the Kingly "Bluebeard," his times, and his people.

Knights at Trade Lunches.

What is the peculiar charm and attractiveness of newly made Knights at a luncheon to celebrate the launching of a new picture? The Knight who presided at the "When Knighthood was in Flower" luncheon was quite new to his job, I should think. He failed to propose the toast of "The King," which I have never before known to be omitted at similar functions of this most loyal trade. Another Knight, Sir John Foster Fraser, responded to the toast of the Press, which was never proposed, and for which the journalists were thankful.

There was another gathering a few days later, when four comparatively new Knights sat above the salt at the celebration of the trade showing of "Rich Men's Wives," and three made speeches.

More Money Wanted.

Sir Walter de Frece was the only one of the four who had anything to do with films, and he, avoiding the usual luncheon claptrap about the picture concerned, plunged into the question of establishing a financial corporation for advancing money, or guaranteeing banks for money advanced, for the production of pictures. I must say it was a clever move on the part of the chairman to use the celebration luncheon of "Rich Men's Wives" to get up a discussion on the need for more money for picture production.

If the story of "Rich Men's Wives" were as good as the billing and the photography, its trade showing would have been a memorable event. As it is, it is a fine piece of entertainment for all who are interested in learning how the millionaires and the multi-millionaires live, and how their wives conduct themselves.

"Rich Men's Wives" Lead Strange Lives.

There is nothing new in the plot, which is a variation of the familiar theme of "East Lynne," only brought up to date in the light of the splendour of riches in the new world. I am sure it will get, and deserve, a big showing in this country, for there is nothing the mass of the people like better than seeing how the others live. It deserves, could I give the space, a column, just to illustrate the movie views of the lives of rich Americans. I discussed these views, which are not new, with many people in New York, but as all of them said, without any sort of reservation, New York is not America, and more than Paris is France, and that nobody who was anybody lived in the sets from whose doings the movie story writers obtained their facts and their colour.

It is pure fiction, and admitting that it is, the picture provides really good entertainment. There are many scenes that quicken the pulses; there are some that draw tears, even from the most hardened of picture goers, and there is throughout a dazzling richness of atmosphere which harmonises well with story and title. The women folk will just love it.

"Running Water," Snow and Ice.

I wish I could say as much of the Still picture, "Running Water," from A. E. W. Mason's book, but I will say this, that for thrilling exteriors, on glaciers, and under avalanches, on apparently dizzy ice-clad slopes of mountains, "Running Water" has not yet been beaten. The Swiss scenes, which are wonderfully well done, are alone worth all the rest of the picture many times over. Lawford Davidson, Julian Royce, and George Turner especially give all the thrills we want, and give them in convincing style. The Swiss scenes in this picture are things to see and to remember. The rest of the story doesn't matter, as it will be easily forgotten.

Speeding Up in Germany.

Mr. Hugh Croise is back from Germany after three months spent in directing and advising upon German production. The Germans, he tells me, are working slavishly in production, and he gave me one instance as an indication of their energy. He ordered a set, a somewhat elaborate one, with "marble" floors and a lot of constructive work in it. In seven hours it was ready for use. Here it would have taken—well, three or four times as long.

B.B. Recuperating.

Betty Balfour, who has been the subject, during the past fortnight, of more flattering criticisms, in the widest circulations, than any other British film star within memory, is recuperating by the sea after a bad attack of influenza. Positively she will not appear at any send-off show of "Squibs Wins the Calcutta Sweep."

What is the mystery of the non-appearance of the Talmadge sisters in this country? Has someone learned wisdom? It is to be hoped so. Film stars should be seen on the screen, and nowhere else. Every time a film star publicly shows herself stock declines. It is the delicious air of mystery of their real life that keeps their names green in the public memory. The stage learned this, unfortunately rather late. The screen should profit by the experience of the stage. Did Mary Pickford and Douglas Fairbanks profit, from a screen point of view, by coming over here? Did Theda Bara, Mabel Normand, and

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others who came or were brought here to play in pictures, or to show themselves, profit in the long run?

The Real Showman.

Charlie Chaplin is perhaps the exception, but then he played the part of the master-showman by avoiding the public and the interviewers. He knew.

I met David P. Howells the other day in Oxford-street, fresh from the other side. He tells me that he is staying here for quite a while, with odd runs over to the Continent. Associated First National, which he stands for here, is hoing its own row, confident it can do better than by letting others do it. And he tells me that the United States is producing 40 per cent. less pictures than last year.

Should We Try to Educate?

"The Field of Honour," a really interesting picture, privately shown the other day, raises the question so often asked: "Do the public want to be educated by the film?" In my opinion, based upon many years' careful study of the varying moods of the people in entertainment matters, I emphatically assert that they do not. They want to be entertained. Most of them have been educated for nothing in Council and board schools, and the price they have paid is exactly the value they put upon it. The biggest need to-day is amusement.

Wanted: Amusement.

And it is to the cinema they look for their amusement. Often they look in vain, but that is what the cinema can and should offer. My friend Harold Hill, of Chicago, who called in to see me a few days ago on his way to Africa, tells me that there are 2,500 cinemas in that city. We have less than 500 for the whole of the Metropolitan area, containing more than twice the population of Chicago.

U.S. and Us.

And that brings me to the point upon which so many cinema folk fall and hurt themselves. Because there are nearly 20,000 cinemas in the United States for 110,000,000 of people, there ought to be, they argue, so many in proportion for this country. And they go further and say that because a picture ran in the Strand, Rialto, Rivoli, the Capitol, and other big theatres on Broadway for such and such a period, it is bound to have as big a success here. Why, that doesn't follow even in the other towns of the United States.

In the towns of the Middle West, in hundreds of good-sized towns in the United States, the people would have no amusements at all but for the movies. In this country—and especially in London—we have the legitimate theatres offering every variety of entertainment. In the small towns of America the entertainment, now the saloons have gone, is chiefly to be found in social clubs which are more like schools, and, indeed, are educational centres. You cannot compare England with America in this matter, the more because in the bigger towns and cities, owing to the housing system, there is far less home life than there is here.

Painter's Pictures.

A brief survey of the newest pictures, excepting those already referred to, does not call for the use of adjectives, good, bad, or indifferent. In their particular attraction they will undoubtedly please sections of the public. For instance, the Wardour two-reelers, "The Bashful Squire" and "The Beggar Maid," illustrating well-known pictures by eminent artists, to be followed by "Hope" and "The Young Painter," are good examples of American interpretation of the themes of the world which have inspired some of the world's best artists.

Then there is "The Fighting Guide," in which a British peer is guyed in quite an interesting story for those who like the tales of the North West.

White v. Black.

Another trade show is fixed for to-day (Thursday), when "The White Hope" will be screened. From cuts from the film I gather that this is a story of a ring fight between a white man and a black. I do not hang upon the fight, because the public is getting very tired of film fights in fiction, and the spectacle of a black man fighting a white is neither entertainment nor amusement. Knuckle or glove work on the screen is really only justified in these days if the hero gives the villain a good thrashing.

Public First; Trade Show Afterwards. Artistic Films have re-edited and re-arranged the famous Italian picture "Cabiria," which opened at the Electric Palace, Marble Arch, last Monday, and where a trade show was held last Tuesday. This is somewhat reversing the order of things, but anything which is out of the common is good for the cinema. Anything which creates talk about cinemas and films is all to the good. It perpetuates and nourishes the idea.

Ilford's New Super. A handsome super-cinema, built on a fine site opposite Ilford Station, will be opened to the public by the chairman of the local Council next Saturday, supported by the Marchioness of Queensberry and the M.P. for Ilford. The interior decorations are the work of Mr. Val Prince. Some further details of this fine house will be found under the heading of "Work in Hand."

Big Minds and Big Business. Since then we have had a perfect deluge of film stories about American wives, and occasionally husbands. The film industry is like a flock of sheep: one goes ahead and makes a new track; the rest follow until the track is worn out. The industry needs to-day most of all the big idea, the subtle policy, a great, all-absorbing vision that will foster the growth of the cinema and make it the one thing that people cannot do without. This will never be done until there arises a mind—not of one man, but of many big minds with a comprehensive understanding of the psychology of the people in this country. Then we shall have really big business.

Gaumonts have bought George Dewhurst's very successful production, "A Sister to Assist 'Er,'" a version of the well-known music-hall sketch.

"Sentimental Tommy," the American screen version of Barrie's story, is a welcome addition to the list of fine pictures, due, I am certain, to the fact that a Scotsman directed it.

THE WEEK'S RACING.

Newmarket Second October Meeting.

THE BIG DOUBLE.

The result of the Duke of York Stakes was in our favour, Soubriquet running home an easiest of winners from Poisoned Arrow and Tettabazia. We were confident the filly would take an immensity of beating, and hope our readers caught the infection and profited by the tip. There is always a satisfaction in dealing with racehorses. Whether one happens to strike the right note or not at the first time of asking, they invariably give satisfaction in the end.

Now comes the question—how far the Duke of York Stakes result affects Cambridgehire chances. Soubriquet, of course, picks up a 10lbs. penalty, which takes her up to 8st. 7lb., so that she will be meeting Poisoned Arrow on 7lb. worse terms for a length-and-a-half beating. Normally that would be sufficient to turn the tables, but the filly won more easily than the verdict suggests, and we should advise those who pick on Poisoned Arrow as a good thing to at least save their bacon on Soubriquet if she is allowed to take her chance, as we understand will be the case. The filly is improving daily, and is a real fighting quantity just now. Often enough this over-rides mere difference in weight until it becomes over-burdensome.

Tettabazia disappointed many very sound judges, and she remains in the Cambridgehire. But why bother about Tettabazia, or any one of Taylor's, until something more definite is known of the views of the stable itself? From all that one can gather at present they are vacillating between Sater-in-Law and Stratford. Take Mr. Aquilith's advice, and "wait and see." If they run both, then either back both on the French system, so as to not be left, or cut them both out. Manton does not command the room, and, as a matter of fact, the stable have made many futile efforts to win a Cambridgehire without getting there up to now.

What of Sicyon, who met with interference, and rude interference at that? We do not consider that the Kempton race detracts from his chance at Newmarket in the least degree. He was hoped for on Saturday and was heavily backed, but the fortunes of war were so much against him as to practically put him out of court. He will meet Soubriquet on 7lb. better terms in the Cambridgehire, and the course will suit him altogether better. Besides him, however, the stable has Pondoland engaged, and it may be as well to remember that this horse ran second for the Two Thousand Guineas and afterwards romped in for the Newmarket Stakes.

The Cambridgehire, however, can stand over until next week. We only desire to point out that the Duke of York Stakes ran at least points to Soubriquet and Poisoned Arrow as being real live quantities.

ENTERTAINMENT FINANCE

The Tax Truth.

DRURY LANE MEETING.

I have received a copy of the sixth issue of the "Theatre, Music Hall and Cinema Companies' Blue Book," price one shilling, from the publishers, Messrs. Keith, MacAlister and Co., Ltd., 88, Bishopsgate-street, E.C.2. The Editor makes the following cogent comments on the Entertainment Tax, which are well worth reproducing:

The average shareholder has not so far realised the abnormal position in which he has been placed by this measure. The Entertainment Tax is, in effect, a gross tax on turnover, and is additional to every other form of taxation borne by the nation. This aspect cannot be emphasised too strongly, for it is doubtful if there is any industry in the world which could survive the imposition of a tax on its gross turnover equal to 20 to 25 per cent.

If such a tax is thought of for a moment in conjunction with any other form of trading, its intolerable injustice becomes instantly apparent. Any special tax which the Chancellor decided should be borne by the entertainment industry, in addition to its normal share of taxation, should most emphatically have been a tax on profits and not on turnover.

Much good work was done, prior to the passing of the last Budget, towards getting the tax substantially reduced. Its reduction has become of vital importance if our theatres and cinemas are to be able to carry on and pay a reasonable interest to those on whose money the businesses have been built.

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I have also received a copy of the "Financial Times" Income-tax Guide,

NEW COMPANIES REGISTERED.

BEEHIVE FILM PRODUCING CO. LTD.—Regd. Oct. 3. Duke-street, Adelphi, W.C.2. To acquire and take over the film-producing business now carried on by William Herdman under the title of the "Beehive" Film Producing Co., at 8, Duke-street, Adelphi, W.C. Capital, £3,000 in 3,000 Ordinary shares of 10s. each and 1,500 Preference shares of £1 each. Directors: W. Herdman, 74, Oakhill-road, Purley (managing director); W. H. Parker, 8, Duke-street, Adelphi, W.C. DEEDS SYNDICATE, LTD.—Regd. Oct. 2. To carry on the business of proprietors of opera houses, theatres, music halls, and

cinematograph theatres. Capital: £200 in 200 shares of £1 each. Subscribers: André Charlott, Prince of Wales Theatre, W.1 (theatrical manager); Paul Murray, Prince of Wales Theatre, W.1 (theatrical manager).

TYNE PICTURE HOUSES, LTD.—Regd. Oct. 4. 14, Grey-street, Newcastle-upon-Tyne. To acquire and carry on the business of picture house proprietors. Capital: £10,000 in 10,000 shares of £1 each. Directors: J. MacHarg, The Green, Wallsend, Northumberland (chairman); J. MacHarg, Jun., The Green, Wallsend, Northumberland; Miss Margaret MacHarg, The Green, Wallsend, Northumberland.

Hints for the Week.

Now for a digest of events during the coming week with a view to profit.

To-day (Thursday) the Drury Stakes may bring a pair into opposition that have given promise of real good deeds without quite getting there so far—Tranquil and Felina. Both are undoubtedly smart, and we hope that in giving the preference to TRANQUIL we are on the right paw.

The Suffolk Nursery is open, with Atrovail, Crossjack, Compiler, Galante colt, My Own and Witty all at their best. We were impressed by the ease of GALANTE COLT's win at Kempton, and expect him to score again, and expect to see Compiler and Atrovail account for the others. CAPTAIN FRACASSE is a good thing for the Lower Stakes.

On Friday the Middle Park Plate is the great attraction, and after going over them carefully we take Drake, Ellangowan and Tranquil to hold the rest and award the palm to DRAKE. The Exning Welter Handicap lies between Wild Mist and Ciliana, and of this pair we prefer WILD MIST.

On Saturday at Lingfield, for the Non-Stayers' Plate, LORD OF BURGHLEY, Cortona and Egyptian Eagle look the pick, and we fancy them as placed. LADY SHIMMER will want a lot of beating for the Rustic Selling Stakes, and DOUBLE COURT will want beating for the Grinstead Handicap.

On Tuesday, at Gatwick, the horse to beat LADY DIANA for the Stayers' Handicap will win the race, and SPICY should also want a lot of beating for the Crawley Nursery.

On Wednesday, at Newcastle, for the Northumberland Autumn Handicap, we shall give DANCER another chance. He is now in grand condition, and will be meeting Greia Bridge on better terms than at Pontefract. The Astley Nursery lies between ROWARDENNAN and Portisoy, and we fancy them as placed.

price one shilling, of the publishers, 72, Coleman-street, E.C.2. Those who wish to know quite how they stand regarding their liabilities to the Government should purchase a copy. The chapter which most interested me was headed, "Relief, and How to Obtain It."

Old Drury Meeting.

At the twenty-fifth annual general meeting of the Theatre Royal, Drury Lane, Sir Alfred Butt, who presided, stated that, with regard to the new theatre, the directors anticipated that this would cost something over £100,000, but, with the magnitude of the work and the high cost of materials prevailing, the total cost reached £134,000.

They felt, however, that the expenditure was more than warranted, and that it had produced without doubt the finest theatre in this or in any other country. In these days, when everyone was so sorely tried by high taxation and severe industrial depression, it was a source of great regret to the directors that they could not recommend a dividend this year, but they felt sure that upon reflection the shareholders would realise that with the theatre closed for practically a whole year this was quite impossible. It was a source of gratification, however, to the Board to be able to place before the shareholders what they considered was an extremely sound financial position. They were of opinion that the assets of the company would upon realisation show a considerable surplus over the liabilities, including the share capital at par. The new theatre was opened in April last with the production of "Decameron Nights," which had proved an unequalled success.

The advance booking extended into January. The profits already far exceeded the cost of production, and the new financial year had started most auspiciously.

Customs and British Producers. New regulations have been drawn up by the Board of Customs and Excise to relieve British film producers, who, after having taken certain scenes for their films in foreign countries, have on their return to pay a heavy tax on every foot of film they have exposed.

The tax was imposed under the Finance Act of 1915, and affected all films imported into this country. When British producers made parts of their films abroad they were compelled on their return to pay 5d. a foot on all film exposed. To differentiation of any kind was made between British and foreign film producers.

Under the new regulations soon to be issued officially, this is to be altered. Film brought in by British producers is to be treated as "blank" film so long as certain conditions are complied with, and will not be taxed at one-third of a penny instead of at 5d. a foot. The conditions attached are merely practical safeguards to prevent any cheating of the Customs and Excise, and are said to be not irksome in any way.

BARTHOLOMEW LANE.

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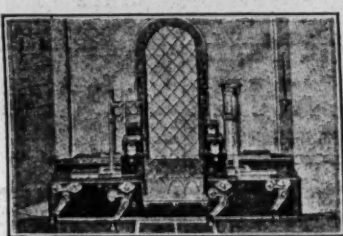
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